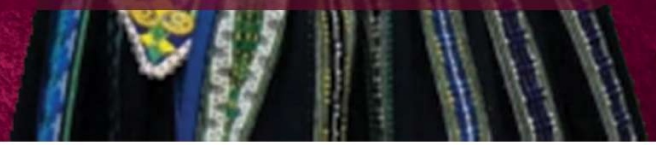
REAL WOMEN - REAL STYLE

A COMPATIBILITY WITH TRADITION & TRANSITION

ABDUL HADI SAQIB

It's a matter of fact that a woman faces identity crisis since her childhood where she is treated as a scapegoat and her counterpart a son is brought up in a way that where his nerves are developed to make him capable to deal with critical situations demanding spontaneous decision making. On the other hand a daughter is brought up like a guest whose attitude may be augmented, who might be spoon fed on every occasion, whose mental development might be restricted to being choosy in selection of clothes or make up products, however this might not result in a personality who might be able to face harsh conditions and take up a stand to face them without complaints and demands of situation being not right.



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Dedicated to my parents

PROLOGUE

In the modern era people have been brainwashed by the mainstream media to perceive the things in two extremes. The pragmatic economic principles state that any industry which is polarized generates huge returns since the consumer behavior becomes easy to exploit. We can see the polarization in terms of economic wealth, education industry etc.; similar polarization exists in fashion industry where the woman is subject to self-objectification and source of pleasure. This results in depreciation of status of woman and conceals her own identity of a being created to serve the purposes despite being an advertisement icon. This book covers the aspects of a woman: traditional womanhood and transitory progressive model, a woman not only encompasses the qualities of a homemaker or caretaker but also that of playing a critical role in survival of the society; the purpose of promoting these two aspects is to defy the spoil and suppression of feminine gender, it's a matter of fact that a woman faces identity crisis since her childhood where she is treated as a scapegoat and her counterpart a son is brought up in a way that where his nerves are developed to make him capable enough to deal with critical situations demanding spontaneous decision making. On the other hand a daughter is brought up like a guest whose attitude may be augmented, who might be spoon fed on every occasion, whose

mental development might be restricted to being choosy in selection of clothes or make up products, however this might not result in a personality who might be able to face harsh conditions and take up a stand to face them without complaints and demands of situation being not right. But it should be kept in mind that if the woman is not developed in a way that of a son both physically and mentally then the upcoming generation would have similar flaws passed down, and we may have a nation who is submissive and less self-assertive. Hence as the time passes down it would become easy for the dominant groups to subdue the whole nation!!!!!

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CHAPTER 1: A WOMAN'S DOMAIN

We may see two points about classic feminism and modern feminism in the perspective of contemporary notions. Gentleness, empathy, sensitivity, caring, sweetness, compassion, tolerance, attention, and subordination are all characteristics of a lady, according to the

conventional view. The traditional role includes responsibilities such as:

- Taking management of the home matters
- Nurturing the family
- Raising the youngsters
- Passing on culture
- Sustaining and enriching the family's social status

The concept of earth underpins the conventional theory of womanhood. The earth gathers sunlight, water, and seed to develop life, so, a lady receives a man's love and seed and gives birth to a personality's being.

The essence of feminine psychology science is carrying and nurturing the young juveniles. Being a wife and mother encompasses the lady nature, which manifests as a wife responds to her husband's desires and a mother responds to her children's. Therefore a woman should not be adored for her appearance alone; rather she should be appreciated for her altruism, and self-sacrifice for others.

Pauline Einstien

Figure 1: Creator:Scherl, Credit:Sueddeutsche Zeitung Photo, Copyright:SZ Photo / Scherl

Pauline Einstein, the great physicist Albert Einstein's mother. The only 18-year-old Pauline married the merchant Hermann Einstein. Pauline gave birth to their son Albert (1879–1955) on March 14, 1879. She was an incredible women very well educated and quiet lady who had a liking towards the arts. Whenever she had time, her hobby was to play a piano. She made her son Albert initiated with violin teachings at the age of five.

We all know her son, Albert Einstein, but world does not know Pauline Einstein. In Albert Einstein's

early school days, his teacher sent a note home with him. But Albert was unable to read, so he took his mother's help. While reading a note for Albert from his teacher, Pauline's tears began to form in her eyes. She communicated Albert that he was a smart child and that his teachers are unable to teach him. Also, he has to change the world. Pauline then decided to teach her child Albert by her own. She went out and bought numerous books for Albert and started teaching by her own. This made Albert Einstein the most renowned physicists of the 20th century. Our everyday life would not be as superb as it is without him.

Far along in Albert's life, after the death of his mother, he discovers out what was actually written within the note. Now Albert can read it for himself, he determines that his teacher supposed that he was too dumb to study and absorb anything. His teacher wrote that he will never be going to achieve anything in his entire life. Tears began starting up in his eyes, not because of harsh words written but for the concern his mother had towards him. So, we thank Pauline Einstein for not giving up on her son. She never thought that her son was not going to become something. She showed that consideration

and love can really change the dynamics and even future.

Sarah Bush

Figure 2: Source: http://seaylpfall2010.blogspot.com/2010/11/abraham-lincoln-name-that-is-always.html

Abraham Lincoln had two loving mothers in his life, the second one helped him cope with the heartbreaking loss of the first one. Very slight is known about the Lincoln's real mother, Nancy Hanks, she consumed poisoned milk by mistake with white snakeroot; after seven days, her mother

died. She was only 34, when she died. Thomas Lincoln left and went back to his home town and married Sarah Bush Johnston.

Young Abraham Lincoln — dirty, hungry and hungry for affection — instantaneously started calling his new stepmother "Mama." The good feelings were mutual. Bush outfitted new stepchild with her own kids' clothes. She also asked her husband to install a floor, a proper door and windows to their home.

Abraham later experienced his joyous, happy boyhood, largely due to his stepmom's love. At 11 Lincoln began that wonderful and rapid growth in physique for which he was so extensively noted. Sarah despite being uneducated herself, she brought books for his step son and cheered his intellectual side, safeguarding for him what little formal schooling he had. Lincoln had a problematic association with his dad, and Bush often supported for him. She encouraged her husband to permit Abraham to read and study at home as well as at school," she later said. At first he was not easily reconciled to it, but finally he too seemed willing to encourage Lincoln to a certain extent.

CHAPTER 2: INDUSTRIAL REVOLUTION

The Industrial Revolution was the evolution to new manufacturing dynamics in the era from about 1760 to sometime between 1820 and 1840. This evolution involved transforming from handmade production to machines, new chemical manufacturing and iron production processes, the growing consumption of steam power, the progress of machine tools and the growth of the factory system. The Industrial Revolution results a major turning point in history; almost every aspect of daily life was prejudiced in some way.

Source (Ashton, 1948), (Berlanstein, 1992)

One of the main effect of the Industrial Revolution was the consequence it had on the lives of women. Before the arrival of industrialization, women were frequently tasked with traditional jobs such as making and repairing clothing. They were also commonly tangled with helping manage the affairs of the farm and nurturing children. However, the traditional role for women began to change as the Industrial Revolution outspread.

Mostly women were often used as domestic helpers in the homes of the elites, they also worked in the

factories and mines. For example, a common job for women in a coal mine was to haul carts of coal up mine shafts. The women have to attach the cart full of coal to her waist with a strap and she would be expected to tow it through the slender space. The work was exhausting and hazardous. At the same time that women were entering the workforce, feminist engagements also emerged out of this time period, as women began to establish and protest for more equality in society. Feminism is the name for the movement of women's rights that required equality with men. During the course of the Industrial Revolution, the early feminist movements mainly fought for workplace equality, but first they want to achieve equal women rights. As such, one of the first things that women began to fight for was the right to vote.

Source: (History Crunch)

During the change from traditional nuclear family to extended family where the children and parents, rather than spending most of their time in households and farms, labored in factories in order to meet both ends. The perception of woman changed from a traditional wife to working woman, in context of above paragraph where we saw that women got preoccupied in factory work to receive

livelihood, however due to reason of not having influential bargaining power, she had to face discrimination in terms of wages and convenient work environment. However with passage of time as the feminist movements and voice of mass women rose, the society eventually accepted the status of woman as equally talented and competent to men.

Women at War

Source: (Khan Academy)

World War II gave new chances for American females to enter into jobs that had never been the cup of tea of a woman, mainly in the defense industry. Women handled challenges in overcoming cultural stereotypes against working women, as well as finding acceptable childcare in working hours. Minority females also tolerated judgement and displacement during the war years. 350,000 women helped in the armed forces during World War II. However during the war, women were dismissed from many factory jobs. But within a few years, about a third of women older than 14 worked outside the home.

World War II directed many women to take jobs in defense plants and factories around the nation. These jobs provided extraordinary opportunities to move into professions previously thought of as exclusive to men, especially the aircraft industry, where there were a large number of women workers by 1943. Working women, especially mothers, met great challenges during World War II. To try to address the double role of women as workers and mothers, Eleanor Roosevelt advised her husband Franklin Delano Roosevelt to approve the first US government childcare facilities under the Community Facilities Act of 1942. Eventually, seven centers, servicing 105,000 children, were built. The First Lady also urged industry leaders to form model childcare facilities for their workers.

Those who joined the Women's Airforce Service Pilots (WASPs) flew planes from the factories to military bases. Some were killed in battle or apprehended as convicts of war. Over sixteen hundred female nurses received various ribbons for courage under fire.

Many women also gathered to work in a variety of civil service jobs. Others functioned as chemists and engineers, developing weapons for the war. This included numerous of women who were hired to

work on the Manhattan Project, developing the atomic bomb.

Figure 3: Source: https://www.picturestore.com.au/poster-print/do-job-he-left-behind/247266

Figure 4: Creator:Library of Congress (Copyright)

Rosie the Riveter

Rosie the Riveter is a national image of World War II, on behalf of the women who worked in factories and shipyards during World War II, many of whom produced weapons and war deliveries. These women occasionally took exclusively new jobs swapping the male workers who joined the military. Rosie the Riveter is used as a sign of American feminism and women's economic power. Though the image of "Rosie the Riveter" revealed the industrial work of welders and riveters during World War II, the bulk of working women occupied non-factory positions in every segment of the

economy. What combined the involvements of these women was that they showed to themselves that they could do a "man's job" and could do it well.

These struggles were enthusiastically successful. By 1945, more than 18 million women were in the workforce, which is up from 12 million in 1940. Several of these women were active in traditionally male-dominated roles, such as smooth engineers, railroad workers, streetcar motorists, lumber and steel mill workers.

Figure 5: Courtesy: J.Howard Miller, Source: https://en.wikipedia.org/wiki/Rosie_the_Riveter

Figure 7: Source: https://blogs.shu.edu/ww2-0/1942/03/17/female-riveter-aids-war-production/

Figure 6: Courtesy by: Flicker I The Henry Ford

CHAPTER 3: THE WOMEN AIRFORCE SERVICE PILOTS (WASP)

Referred to by some as the Women's Army Service Pilots, ***was a civilian women pilots' organization***, whose supporters were United States federal civil service employees. The WASP and its supporters had no armed standup. It had two predecessors, the Women's Flying Training Detachment (WFTD) and the Women's Auxiliary Ferrying Squadron (WAFS), both were structured individually in September 1942. They were the pioneering establishments of civilian women pilots, who were committed to the United States Army Air Forces to fly armed airplanes during World War II. On August 5, 1943, the WFTD and WAFS merged to create the WASP association.

The WASP preparation with the US Army Air Forces ended on December 20, 1944. During service they flew over 60 million miles; transported every type of military airplane; dragged objectives for live anti-aircraft gun practice; simulated attacking missions and transported cargo. Thirty-eight WASP supporters lost their lives and one vanished while on a ferry mission, her fate still (2018) unknown.

Each WASP supporter had a pilot's license. They were qualified to fly the Army way by the U.S. Army Air Forces at Avenger Field in Sweetwater, Texas. More than 25,000 women smeared for the WASP, but only 1,830 were acknowledged into the program. After finishing four months of military flight training, 1,074 of them received their wings and became the first women to fly American military aircraft. While the WASP were not trained for combat, their course of instruction was essentially the same as male aviation cadets. They received no gunnery drill and very little formation and aerobatic flying, but went through the drills necessary to be able to recover from any position.

After their training, the WASP were positioned at 122 air bases across the U.S., where they expected frequent flight-related missions, and reassured male pilots for battle duty. They flew sixty million miles of working flights, from aircraft factories to docks of embarkation and military training bases. They also towed targets for live anti-aircraft artillery practice, simulated bombarding missions, and transported cargo. The women flew almost every type of aircraft flown by the USAAF during World War II. In addition, a few remarkably qualified women were allowed to test rocket-propelled

planes, to pilot jet-propelled planes, and to work with radar-controlled targets. Between September 1942 and December 1944, the WASP delivered 12,650 aircraft of 78 different types.

(Source (Cornelsen, 2005), (Granger, 1991), (Sage, 2017), (Rickman, 2016))

Figure 8 Frances Green, Margaret (Peg) Kirchner, Ann Waldner and Blanche Osborn leaving their plane, "Pistol Packin' Mama", Source: https://en.wikipedia.org/wiki/Women_Airforce_Service_Pilots#/media/File:Group_of_Women_Airforce_Service_Pilots_and_B-17_Flying_Fort

CHAPTER 4: FROM TRADITON TO TRANSITION

In the post-Soviet 1990s, the Russian countryside encountered a severe economic crisis and the loss of the government stability framework that existed in the Soviet period. These troubles were paralleled by comparative difficulties in the urban areas. In any case, ladies in Russian towns were the primary wellspring of confidence and everywhere showed an inspirational standpoint in spite of the troubling substances of their lives. "I won't let things fall; everything would be fine," guaranteed one lady when she talked with experts from Moscow during the 1990s. In any case, she included that "it takes so much vitality, such a great amount of power to just remain above water."

Source: (Denisova, 2013)

Unfortunately the feminine workforce was incompetent in agricultural field, and therefore was low-paid. The wages were even lower whenever recalculated on a yearly instead of month to month

premise; these ladies were laid off amid the winter months as a result of the regular paradigm of their work. Most ladies who carried out these responsibilities were devoid of professional development without any aptitudes and no instruction. None of them were happy with their compensation or the brutal requests of the activity. In any case, except for a few ladies, there was no other choice to bring home the provisions. Indeed, even young moms who got additional support for child parenting from the state got so little of it that they expected to enhance these state sponsorships by working on collective farms.

During the 1930s, the administration had set a portion for ladies enlisted in expert training schools. Regardless of the individual sentiments of individual collective farming administrators, 25 percent of seats in these expert training schools needed to be allocated to ladies. As a result, a few ladies got training as tractor drivers, join administrators, and mechanics of assorted types. Ladies who toiled for these sources of income confronted indistinguishable issues from men and got no special treatment or benefits. They worked extended periods, had no convenience in the fields,

they rested under the open skies amid peak seasons, and had no warmth or water to imbibe. All machines were additionally exceptionally contaminating, and delivered high outflows, and no laborers were shielded against harming from overexposure to stress. In the primary Soviet tractors, the power that must be connected to turning a controlling wheel was equivalent to lifting 30 to 40 kilograms. Mishaps were normal, and machines routinely broke and required fix.

Ladies who were perceived for their accomplishments extraordinarily gained them acknowledgment in society. Their neighbors were frequently less inviting and now and again by and large antagonistic to such overproducers. Impoliteness and dangers were normal, however neighbors likewise turned to breaking windows in the places of these ladies, or taking their very own dairy cattle to these ladies' cultivating plots, in this manner pulverizing all their hard work. Reports additionally record instances of pyro-crime, harming of steers, and vandalism in the fields where these ladies worked. The nearby men made a wide range of hindrances for female mechanics. The farmers routinely denied ladies help with setting up

the fields for sowing, something that they improved the situation for male groups of laborers. Some of them even declined to give female groups nourishment and water, and did not sanction the saucier to cook for them.

Figure 9: Source: © Courtesy of the Russian State Documentary Film and Photo Archive, Krasnogorsk, Russia

A WARRIOR AND A BLACKSMITH

A woman might be portrayed as a symbol of delicacy, incubatory, warmth and friendship; anyway when there is a transitory move in the general public or when the crisis occur such as war, a lady assumes a basic job in maintaining the survival of the general public by ensuring that things stay all together and that no disruption happens. Man and women both are need of one another, without a coordination both can't satisfy numerous parts of their life. A man's ambit includes competitive advancement and retribution (premise of rationality), on the other hand the lady is the manifestation of sustenance and a key player of transition of society as portrayed on account of WASP and Rosie the Riveter in previous chapter.

I embody the model of a man and a women as warrior and a blacksmith, a warrior figures technique and battles on front line to safeguard his

locale, however if the blacksmith does not organize to satisfy the need of adaptable and sharp edge sword and a dependable defensive layer, at that point the warrior won't stay powerful in the combat zone. Interestingly if the warrior does not collaborate with blacksmith by considering the way that there is a need of alteration in defensive layer and weapons so as to react to need of progressively compelling equipment, the warrior will be subdued by the undersized troops having advanced artillery. In addition when the circumstances require, black smiths can move toward becoming warrior if the number of enemy is enormous, however for the warrior to become up blacksmith is absurd.

We can discover numerous precedents where a lady is compound of both traditional womanhood and transition to new role as the circumstances require.

Kaur - The Princess

Figure 10: Source: Google (Copyright)

Who is a Gursikh?

Gursikhs are mandatory to walk on the Guru's Path, as labeled by fourth master, Guru Ram Das: *gurasikh meeth chalahu gur chaalee O Sikhs of the Guru, O friends, walk on the Guru's Path*. Guru's path means the three theories of Sikhism:

1) Naam Japna - Meditation on the Divine Name
2) Kirat Karna - Earning an honest living

3) Vand chhakna - Sharing your earnings with the needy

A Gursikh commonly avoids adding a caste as suffix to his name. Gursikh is an individual who survives his life according to the beliefs of Sikhism. A Gursikh works for the welfare of whole humankind. A true Gursikh never harms the feelings of anyone.

Source: (Sikhi Wiki, n.d.)

Gursikh has two components:

One is Guru and the other is Sikh (learner / disciple). So exactly it means person who is following the teachings of his / her Guru. Sikhs call themselves Gursikh, what they mean is that they are behind the teachings of the Guru Granth Sahib ji:

One who calls himself a Sikh of the Guru, the True Guru, shall rise in the early morning hours and meditate on the Lords Name.

Upon arising early in the morning, he is to bathe, and cleanse himself in the pool of nectar.

Following the Instructions of the Guru, he is to chant the Name of the Lord, Har, Har. All sins, misdeeds and negativity shall be erased.

Then, at the rising of the sun, he is to sing Gurbani; whether sitting down or standing up, he is to meditate on the Lords Name.

Mai Bhago

Source: (Sikhi Wiki; Mai Bhago, n.d.)

Figure 11: Source: Google (Copyright)

Mai Bhago also known as Mata Bhag Kaur was a Sikh woman who led 40 Sikh soldiers against the Mughals in 1705. She slayed numerous enemy soldiers on the battleground, and is considered to be a saint fighter by the Sikh Nation since 300 years. She was the sole survivor of the battle of Khidrana, i.e. Battle of Muktsar (which was fought on 29 December 1705); Mata Bhag Kaur was a daughter of Bhai Mallo Shah and a grand-daughter of Bhai

Piro Shah, who was the younger brother of Bhai Langah, a Dhillon Jatt Chaudhary of 84 villages, who had become a Sikh during the time of Guru Arjan, the fifth Sikh Guru. She was the only sister of four brothers.

Born at her family village of Jhabal Kalan in present day Amritsar district of the Punjab, in the Majha region, she was a wife of Nidhan Singh Warraich of Patti; She was a staunch Sikh by birth and upbringing. She was distressed to hear in 1705 that some of the Sikhs of her village neighborhood, who had gone to Anandpur Sahib to fight for Guru Gobind Singh Ji, had deserted him under opposing conditions.

Finding these 40 men (presently called the "challi mukta") who had betrayed the tenth Guru she influenced them to discover the Guru. She figured out how to persuade them to apologize for leaving Anandpur sahib while it had been enduring an onslaught; further she them to look for the Guru's authorization to be restored as Sikhs.

She set off alongside them and some different Sikhs to discover the Guru, who had been sought after by Mughal powers since leaving Anandpur. They got up to speed with him in the zone around Malva.

Steadfast Bhago and the men she was driving halted close to the dhab (pool) of Khidrana similarly as a supreme armed force was going to assault the Guru.

The 40 sikhs who had approached the Guru for consent to leave Anandpur, had been permitted to leave, yet the Guru had requested that they first leave the Khalsa and dis-declaring him as their Guru.

So notwithstanding the way that they unquestionably confronted unavoidable demise, the forty (chali) men alongside Mai Bhago, swam quick into the Mughals powers (around 10,000 warriors) and delivered so much harm that the Mughals were at last compelled to surrender their assault and withdraw as obscurity tumbled to lick their injuries in the close-by woods. Mai Bhag kaur, was an extraordinary Sikh ladies, with a Keski tied around her head, with the Khalsa Uniform, with her Kirpan battling, she was the primary ladies ever of, to battle on a war zone. He took into his consideration Mata Bhago who had additionally endured damage in the fight. Subsequently after recovering, she remained on with Master Gobind Singh Ji filling in as one of his protectors, in warrior clothing. She was one of numerous Sikhs who went with the Guru on his voyage to Nanded.

Bibi Dalair Kaur

Figure 12: Source: Google (Copyright)

Source:http://panjpedia.org/en/wiki/english-bibi-dalair-kaur-sikh-martyr

At the point when in December 1705, getting signal of attack from the Mughals, Guru Gobind Singh ji chose to leave the stronghold of Anandpur. He additionally concluded that they won't abandon the post vacant. Bibi Daler Kaur recognized the order of the Guru Sahib and asked for Guru Sahib to favor her with the goal that she could satisfy his obligation and exert to defend Anandpur from Mughals. As per the historians, Guru Gobind Singh Ji tapped Bibi Daler Kaur and said that she would secure the stronghold alongside 10 Singhs and whatever remains of the Singhnia. Bibi Dalair Kaur saw that her adored Guru and Khalsa family had deserted and she arranged the Guru's little girls for the fight to come. The Mughal soldiers broke their positions and rode to the fortress, consuming and plundering everything in their way. Bibi Dalair Kaur stood up before her sisters and imparted with energy, *"Sisters, we have given our heads to our Guru Father at the Amrit service, recall that we are altogether prepared warriors and we will fight till the death, rather being captured as slaves*.

The aggressors suspected that the fortress was vacant and was shocked due to the sudden rain of

arrows. Within a couple of minutes, many dead fighters laid outside the stronghold. Seeing this, the rest of the troopers left their positions and kept running for their lives. Wajir Khan was angry at not capturing the fort; he began shouting at his men "FIRE THE GUNS! FIRE THE Guns." A massive discharge of bullets were shot in an attempt to pave way into the fortress. All of a sudden, they were showered with arrows and line after line of troopers dropped dead to the ground.

In the long run, the Khalsa ladies saw shortage of arrows. Bibi Dalair Kaur Ji accumulated her sister's as one said we have lived for Truth, presently the time has come to bite the dust for it. We are lionesses. Bibi Dalair Kaur Ji gave the flag and all Khalsa ladies drew their swords and situated themselves behind the divider of the fort. This was the main route for the army of Wajir Khan to enter. Relentless warriors started moving in over the heaps of rubble. When they saw 100 Khalsa ladies and 10 Khalsa men prepared for the fight to come they halted in their tracks. Wajir Khan was hoping to discover several Khalsa men, they never realized ladies could be warriors.

What Differentiates a Gursikh Woman from the Society?

Ghatka

Source: (Singh, n.d.)

Figure 13: Source: Youtube.com

Gatka, is an ancient martial arts utilized by the Gurus to help guard the religious convictions of Sikhi and furthermore those of different religions. The Gurus spent their lives lecturing about God and the significance of the amicability between men on

earth. A few religions put emphasis on peacefulness to the degree that they would not protect their convictions by battling back, yet would preferably simply overlook the foe and be slaughtered immediately. In any case, it was demonstrated by the Gurus that to protect congruity on earth a wellspring of safeguard was/is required. It is a typical view that Guru Hargobind Sahib Ji (sixth Guru) and Sri Guru Gobind Singh Ji (tenth Guru) were not by any means the only Guru to shield the jeopardized religions of their time. Truth be told Sri Guru Angad (second Guru) was an exceptionally sharp wrestler who urged individuals to stay in shape for his entire life.

Baba Buddha Ji, who was alive from Guru Nanak's (first Guru) time, was Sri Guru Arjan's (fifth Guru) fencing mentor and from this the knowledge of Gatka was passed onto the 6th Guru, Sri Guru Hargobind Sahib Ji, who lived military life. He likewise energized and emphasized his devotees to stay in shape and practice Gatka, alongside their NITNEM (petitions).

Seva

Source: (Sikhi Wiki; Seva, n.d.)

Seva likewise Sewa, short for the word Karseva alludes to "selfless service", work or administration performed with irrespective of remuneration or individual advantage. In the Punjabi dialect the individual performing such administration is known as a Sevadar. All Sikhs are obligated by their (Master Granth Sahib) to perform Seva or Benevolent Administration. You will discover Sikhs occupied with free administration in Gurdwaras washing dishes, cleaning the floors, serving sustenance, and so on. Sikhs are additionally urged to help the network by performing unpaid work in healing facilities, 'old people groups' homes, network focuses, and so forth. Volunteers occupied with Seva are alluded to as Sevadars and for some individuals this movement shapes a fundamental premise of their life.

Sikhism is established on standards of ***Sarbat da bhalla*** - progressing in the direction of the "benefit of all of all". For Sikhs, this implies connecting with serve and inspire all of humankind as an articulation or commitment to the Maker. Numerous other Sikh practices include: Guru ka-Langar, Kirtan, Paath, alongside the execution of Seva by numerous individuals in the assemblage. So the standards of

Seva support numerous Sikh qualities - such is the significance given to Seva in Sikhism.

Figure 14: Source: pinterest.com

The Soup Kitchen Master: Mata Khivi (1506–1582)

Source: (Lakhpreet, 2015)

Integral to Sikhism are the principles of social equity and justice, which is seen through the foundation of langar, or furnishing everybody with free sustenance. Langar was set up over 500 years back, to some degree by a lady, Mata Khivi. She was the spouse of Guru Angad Sahib, (second Sikh Guru) and built up a free kitchen that gave dinners to everybody in their locale. There is additionally reference to Mata Khivi in the Guru Granth Sahib

Figure 15: Source: https://www.huffpost.com

(the heavenly sacred texts of the Sikhs), wherein she is portrayed as a decent individual, a tender mother and one who gives safe house and insurance to other people. Today, every gurdwara (Sikh place of love)

on the planet proceeds with the convention of serving langar.

Meditation

Sikh method for contemplation is intended to bring out and show the internal beauty, quality, and brilliance of every lady. It causes her to tune in straightforwardly with the Adi Shakti, the *Basic Power* inside her very own being. It engages a lady to divert her feelings in a positive heading, reinforce her shortcomings, create mental lucidity and compelling correspondence and give her the tolerance to experience the trial of her own karma. It empowers her to blend the material self-image into Godly Will, just as to enhance her physical wellbeing.

By rehearsing this contemplation, a lady's considerations, conduct, identity and projection end up lined up with the Endless excellence and honorability divulged by the mantra.

Source: (Institute, 2017)

Meditation is an approach to enhance one's familiarity with the world and to wind up better prepared to play a superior, all the more finely tuned

and more attractive job throughout everyday life. The basic mentality for right contemplation is one of tuning in. To meditate impeccably one must eliminate the material dimension of life that is found in everyday life; and tune in to the vibrations of the universe.

When a condition of peacefulness has arrived and the disorder of irregular contemplations has been quelled from the psyche, at exactly that point would one be able to tune in to the inner vibrations of the brain and soul. In this stillness one can tune into the characteristic vibration of nature.

In Sikhi, this vibration is alluded to as Naam - or even God - Waheguru. So the Sikh masters require the Sikh to perceive this vitality of Nature and perceive this inside the individual's very own psyche. The Gursikh Yogi is completely wakeful inside the ocean of common connections, called Maya; that is ocean of fantasy, the Sikh yogi (or jogi) is totally alert and in full control of his weaknesses.

The major practices in Sikh way of meditation are:

- **Meditation Jaap**:

Jaap is the bani (set of hymns) spoken by Guru Gobind Singh Ji, the Tenth Sikh Guru, the Tenth Nanak.

- **Prayer Ardas**:

  A request, a supplication, a prayer, a petition or an address to a greater authority. It is a Sikh prayer that is a done before accomplishing or after undertaking any significant task; after reciting the daily Banis (prayers); or achievement of a service like the Paath, kirtan (hymn-singing) program or any other religious program. In Sikhism, these prayers are also said earlier and after eating. The prayer is a plea to God to care and help the follower with whatever he or she is about to undertake or has done.

- **Free Service Sewa**:

  Seva also Sewa, short for the word Karseva refers to "selfless service", work or service achieved without any supposed of reward or personal benefit. In the Punjabi language the person performing such service is called a Sevadar.

- **Chanting Simran**:

  It is the physical action of sitting in a cross-legged position and meditating, uttering or chanting "Naam" - the name of God. The process brings calmness to the mind and allows one to focus on the "image" or "qualities" of God. This process is to allow one to "connect" to the Creator and "realise" His qualities. Sikhs prefer the name "Waheguru" to other names of God.

- **Sacred Music Kirtan**.

  Gurbani Kirtan or Shabad
  Kirtan simply Kirtan mentions
  to Sikh religious music that originated in
  the Hindu tradition as loving songs sung
  to God. Kirtan is also one of the vital aspects
  of Sikhism that mentions to the singing of
  the Sacred Hymns from the Guru Granth
  Sahib escorted by music. The Sikhs place
  huge value on this type of singing and a
  Sikh is expected to listen to and/or
  sing Guru-Kirtan as regularly as possible.

Figure 16: Source: pinterest.com

Figure 17: Source: pinterest.com

Khalsa Uniform

Figure 18: Source: pinterest.com

A Khalsa warrior wears:

- Chola/jersey
- Turban over hair/Kes
- Kara/bracelet
- Dragger/Karpan
- Kachery/cotton underwear
- Kanga/comb

CHAPTER 5: SHAJAR AD DURR

Source: ((PHD))

Figure 19: Source: https://www.liveinternet.ru/users/leon_meusi/post391371613/

Like Razia of India, she rose to be the ruler of Egypt. Tawhid is a universal principle, such that it separates the obstructions among poor and rich, have ones and have nots. Inside the framework of unity of ummah there is no aristocrat and no slave.

All people end up equivalent according to God and equivalent under the steady gaze of the Law. This libertarian soul was lost with time as the law of dynasties superseded the Godly Law and as the rulers isolated themselves from the general public. The Umayyad Emirate in Spain vanished in 1236 with the fall of Cordoba and the Abbasids in Baghdad were dispensed with in 1258. The fall of the old social and political system of aforementioned dynasties allowed a chance to the previous slaves, the Mamlukes, to state their power and make another social and political order.

Shajarat's profession encompassed two aspects. She was married to Malik al Saleh, the last Ayyubid leader of Egypt. Al Saleh kicked the bucket in 1250 while Egypt was enduring an onslaught by a consolidated French-German Crusader armed force driven by Ruler Louis IX. Under Shajarat's administration, Louis was soundly vanquished and taken prisoner. A substantial number of French and German Crusaders were kidnapped. Amid this critical time, al Saleh's child Turan Shah was missing from Cairo. Shajarat reached out to Turan requesting that he return forthwith to the capital to take over the throne. However upon his arrival he

demonstrated uncouth, he tried to seize the property of Shajar. Shajara turned to the Mamluks for help, imploring them for their protection. They had witnessed her capabilities as ruler and were happy to replace Turan Shah with Shajara. On 2 May 1250, Turan Shah was assassinated.

She printed coins with her engraving and the khatibs at al Azhar read the Friday khutba in her name.

CHAPTER 6:

HEILDIGARD VON BINGEN

Figure 20: Source: https://catholicsaints.info/saint-hildegard-von-bingen/

Source: *(Hildegard of Bingen)*

Hildegard of Bingen, also known as Saint Hildegard, was a famous German Benedictine abbess***, writer, philosopher, composer, and visionary, widely regarded as the founder of scientific natural history in Germany.*** Her peer nuns chose her as the magistra, and she created the monasteries of Rupersburg and Eibingen. She

possessed spiritual, botanical, and medicinal editions, compiled melodies and poems, and penned her visualizations in her work 'Scivias.' She also designed an assembled language known as Lingua Ignota.

After Jutta's death in 1136, her peer nuns chose Hildegard as magistra of the public. At age of 43, she disseminated her confessor about her visualizations, who stated the problem to the archbishop of Mainz. A panel of theologians tested her and confirmed the genuineness of her visualizations. Thereafter, a monk was chosen to support her record her visualizations in writing.

- Hildegard acquired nearly ten years to complete her initial work 'Scivias' (Know the Ways). After Pope Eugene III cheered her to carry on writing, she wrote 'Book of the Merits of Life' and 'Book of Divine Works'.
- The three books of her visionary theology were 'Scivias' (composed between 1142-1151), 'Liber Vitae Meritorum' ('Book of Life's Merits' or 'Book of the Rewards of Life', composed between 1158-1163); and 'Liber Divinorum Operum' ('Book of Divine Works', collected between 1163/4-1172). In

these workings, she initially defines each visualization, and then interprets their theological matters in the verses of the "voice of the Living Light."

- Scivias contains of 26 prophetic and apocalyptic visions. It dealt with subjects like the church, relationship between God and man, recovery, and many others.
- Her works include three books of visionary theology, a number of musical alignments, and a musical morality play called ‘Ordo Virtutum’. She also wrote 400 letters spoken to popes, emperors, abbots and abbesses. She also wrote two volumes of substantial on natural medicine and cures, as well as numerous minor works like gospel commentary and two works of hagiography.
- During her lifetime, many of her documents were formed, including the Rupertsberg document of Scivias; the Dendermonde Codex, involving of her musical works; and the Ghent document, which was her final theological work, the Liber Divinorum Operum. At the end of her life, all her works were amended and composed into the Riesenkodex document.

- Her scientific beliefs were based on the ancient Greek cosmology of the four elements--fire, air, water, and earth--and their complementary qualities of heat, dryness, moisture, and cold, as well as the four humours in the body--choler (yellow bile), blood, phlegm, and melancholy (black bile). The predominance of one or two of the humours determined the human constitution. Indeed, adjectives like "choleric," "sanguine," "phlegmatic," and "melancholy" are still used to describe personality traits.
- She composed her medical knowledge in two parts—‘Physica’ that contains of nine books, telling the scientific and medicinal stuffs of plants, stones, fish, reptiles, animals, etc. The second was ‘Causae et Curae’ that discovers the human body and its networks to the rest of the natural world. Various medical cures were acknowledged in these books, including home remedies for many common diseases.

CHAPTER 7: THE SEXUAL OBJECTIFICATION OF WOMEN IN FASHION MEDIA - A CONTEMPORARY CULTURAL PERSPECTIVE

Figure 21: Source: https://fstoppers.com/studio/major-controversy-over-victims-beauty-photo-series-5493

BY: NAMATA SHERINAH

"Equality between women and men can never be achieved by legal change alone. How our society, our culture, our media, communities and individuals, view women and women's equality will make a huge difference. In other words, people – including women ourselves– have to

believe in and support the idea that men and women are of equal value and worth. We need to see an end to tapered or downbeat attitudes about women and obsolete stereotypes that maintain inequality and limit both women and men".

One of the most popular influencers of such attitudes is media and popular culture; to be more specific, the ***fashion industry***. The fashion industry is popular culture because it deals with trends and vogue. The fashion industry through media has forced an unrealistic image of women on society, worldwide. Fashion media is constantly widening the gender gap through use of sexualised images, promotion of skimpy clothing, beauty enhancers and publicising flesh revealing fashions through on vogue campaigns and as popular designs. Fashion is a current trend or style or manner in which something is done or manifested. Fashion is generally favoured for its frolicsome manner, however if this manner is sexist, it triggers questions. Media on the whole is TV, radio, the internet, advertisement and broad cast. This may also include narrowcasting medium such as

newspapers, magazines, billboards, direct mail, telephone and the fax.

From the streaming of celebrity fashion culture and beauty, to advertising on young women's and girls' body images, to the stereotyped portrayal of rape victims, to a chronic under representation of female news subjects, society's attitudes are moulded by these media and wider cultural representations of women. Moreover, the leadership and therefore the shapers of media and cultural industry are still predominantly men. When media portrays women in a manner that reveals their sexuality as a display commodity on sale, aren't women right to affirm that it is bigot. Especially because media at large gives platform for that form of display that not only objectifies women as commodities but also as sex-awes and its norm. If fashion designers and fashion ads objectified men the way they do women, it could be a fair game. However, it's not the case. Moreover mainstream media always depicts this objectification of women at an alarmingly higher rate than it does men.

Society does not seem to see anything wrong with a half-naked woman's body as the cover picture for a fashion magazine. Neither is it bothered when all

women's on vogue fashions are flesh revealing and sexually arousing. It is cultural and normal. It is part of everyday life and an acceptable expedition- that's what media suggests. This is confirmed by a one Isingoma (not real name) when asked about his take on the sexist fashion exploits in style today;" How else would women want to be portrayed and appreciated? Everyone knows that exposing a little bit of their flesh will send the public queuing for just a glimpse and a little more - and that's what fashion producers want." The general fashion paradigm shift involves the wear of more revealing clothing. This cultural shift has often been presented as being "fashionable ". Arguably, the cultural shift has led to greater emphasis on a physical criterion for women's perceived self-worth augmenting a marginalized and sexist perspective. Sexy is fashion. If it is not arousing and sexual, it's off vogue.

We should all understand that "Sexual objectification is objectification of a person." It occurs when a person is seen as a sexual object and when their sexual attributes and physical attractiveness are separated from the rest of their personality and existence as an individual, and reduced to instruments of pleasure for another

person. Frivolous fashion culture advertises to women and girls an adverse fiction that their value lies in how sexy they appear to others. Girls learn at a very young age that their sexuality is for others. Is it the right portrayal of the woman? Does the woman in the picture, in the movie, in that skimpy dress along the red carpet think so of herself? Is that her personality? Do media and fashion designers and producers ever ask themselves these questions?

Magazine editors and their advertisers (fashion designers and producers as well as trend setters) have adopted a "technology of enchantment" as a means of exercising control over their audience i.e. society and consequently culture at large. Magazine and advertising language is imbued with "magical" power, and the structure of beauty advertisements closely parallels that of magical spells used in healing rituals. The efficacy of such enchantment is borne out by society in many aspects. Take for example a perfume ad with a half-naked woman all silky, greasy and sensationally leaning on (not against) a male counterpart, who on the other hand is bold and powerful and built for strength! As a matter of fact, the woman here is weak and needs aid from her strong male partner. It is ultimately saying that when you wear this perfume, the man

will like you and remember you. Or that the perfume has a sensation and a scent which could draw a man to you.

The entire imagery portrays the woman's sexuality other than her mind or power or strength. It's as though her mind were detached from her body. Other portrayals of women in fashion ads for instance normally present a woman touching self ,caressing an object, lying on the floor, sitting on a bed or chair, eyes closed not alert confused, vulnerable, body contorted, dressed like a child, holding an object or a man for support, sexy and sexually available, seductive, playful, careless. These are positions of powerlessness and timidity. This can be clearly seen when women are shown lying on the floor as men are standing over them, literally depicting women as being beneath totally at the mercy of men. The female body – is always inevitably controlled by patriarchal norms and the commoditization of the body through industries such as fashion and beauty that exhibit 'femaleness'. Men on the other hand are often portrayed as alert and conscious of their surroundings: standing upright, eyes open and looking around, their bodies are controlled, mean expression on the face, gripping things tightly or,

hands in pockets, seriously and physically active. Bravery, adventurousness, being able to think rationally, being strong and effective, for example, are all "manly" traits that are usually encouraged. So also is the ability to think independently and take initiative. Fashion media images supporting these behaviors include the strong, silent man and military ads telling young men to be 'all they can.' But, you will rarely come across such a manifestation of women.

The excessively coercive nature of appeal to strong sexual instincts to sell fashions, products and trends or promote media downplays the woman's role and image in society and has permanent risks on and for women in general. For instance, young girls' understanding of the importance of appearance in society may translate to feelings of apprehension, humiliation, and aversion during the transition from girlhood to womanhood because they (girl-children) begin to sense that they are becoming more visible to society as sexual objects; It is a dreadfully disgusting feeling and very shaming for girls in this changeover to know that they are becoming more visible to society as pleasure objects rather than capable contributors to their society. Sexed-up culture not only objectifies

women, but also encourages women to objectify themselves. Women self-objectify in terms of body by adopting a form of self-consciousness in which they habitually screen their own body's outward appearance and spend significant amounts of attention on how others may perceive their physical appearance. These in turn shade unrealistic expectations by men of how women should look or behave. The woman's stand in society then ceases to be about her herself but others, as well as pleasing society and established perceptions.

Increased ill air fashion manifestation of women, also increases the likelihood, acceptance and normalization of sexual exploitation in our society. This is because each of the on vogue fashions has a sexual allusion to it and society knows it. Products like artificial bosoms and bust enhancers, anklets, extremely skimpy outfit and arousal make up shades connote that women are not serious enough for anything other than fronting sex. Since fashion media is obsessed with skinny models, women and girls go to all miles to achieve the TV model fashionable size. Girls and women internalize all fashion trends' messages as what society deems beautiful and equate that with their self-worth. The results are usually scaremongering. Among others

are psychological disorders such as body dysmorphic (a mental disorder characterized by an obsessive preoccupation that some aspect of one's own appearance is severely flawed and warrants exceptional measures to hide or fix it), anorexia (an emotional disorder characterized by an obsessive desire to lose weight by refusing to eat) and bulimia (an emotional disorder involving distortion of body image and an obsessive desire to lose weight, in which bouts of extreme overeating are followed by depression and self-induced vomiting, purging, or fasting).

Women were not created for that kind of manifestation and the 21st century woman has proved that her womanhood is stronger and has a virtuous and yet impactful purpose. She is strong willed, independent, informed and on the go and capable of so much more and would love to be portrayed so.

CHAPTER 8: DEFEND THE FAMILY

Figure 22: Credit: Zack Strong

The family is the essential building square of each social being. To utilize a relationship that my Dad showed me, families resemble cells in a body. At the point when enough cells end up harmed or pass on, the body falls apart. In this similarity, society is the body. It very well may be stated, at that point, that when enough families debilitate, society breaks down. Not exclusively is this an astute similarity, however it is a honest one – ***the protection of our***

general public relies on the safeguarding of the conventional nuclear family.

Aside from a country's confidence in God, nothing could really compare to its families. I once observed a landmark in Salt Lake City, Utah with the engraving: "No country disintegrates its homes." A more genuine explanation has never been scratched in stone. It is in the home that propensities are framed and confidence is ingrained, regardless of whether for good or sick. It is in the home that identity and viewpoint are molded. It is in the home that young men and young ladies are instructed how to act as people. It is in the home that regard for others is encouraged, and where relationship building abilities are procured. It is in the home that great subjects, or poor ones, are made. What's more, it is in the home that future moms and fathers are reared. To put it plainly, the home has the biggest potential effect of any setting, foundation, or association on the planet.

In a nutshell, the society persists on the institution of family and marriage. However it is pertinent to note that unless the youth is illusioned into comfort zone rather than being proactive to seek solution to

problems rather than whimpering on it, no oppression or vice can disperse or dismantle a country. In the event that religious values are encouraged in the hearts of youths by their folks, no enemy of Christ can ever influence them from the true path. Unfortunately in the event that we debilitate the family, make wedges between life partners, pry youngsters from their folks, and deemphasize the home for the aggregate society, you limit the potential impact of the home, and lead a country for disruption.

It is for this reason, the news, motion pictures, writing, music, web based life, and pop culture, malign and ridicule the conventional nuclear family. The way that the normal youngster presently participates in this ridiculing, regardless of whether by clear interest or by complicit quietness, is proof of how unnervingly effective the social disruption of our general public has been.

Among different signs of our general public's rot, a standout amongst the most alarming things is that marriage is considered old fashioned, and less individuals than at any other time are trying to wed. The women's activists trust marriage is an

oppressive foundation developed to subjugate ladies, and men, as a reaction to the horde detestations of women's liberation, have made whole developments, (for example, Men Going Their Own Way) dedicated to maintaining a strategic distance from marriage while as yet appreciating the conjugality customarily saved for married couples. Truly, the two people, it appears, think the Ten Commandments are the Ten Suggestions, and in this way markdown the forbiddance on sex and infidelity. Society has transformed the instructions, and nothing is holy.

Besides, the "male controlled society" is viewed as an organ of male mistreatment, and men are always delineated as feeble, moronic, and uncouth; Ladies are correspondingly degraded. While from one perspective, women's activists depict ladies as goddesses on earth, the women's activist lifestyle has so unfitted ladies for parenthood that it has guaranteed that a lady's value is interlinked merely with her sexuality. Young men are additionally being feminized by our way of life, and ladies are being nudged into masculine exercises and leisure activities. Under the appearance of "uniformity," women's liberation has instructed ladies to receive

the most exceedingly terrible qualities of men, and to surrender conventional female obligations and practices. By a similar token, men are urged to "express their feelings," and "connect with their female side," which is code for surrendering their manliness (or, as a women's activist would state, their "poisonous manliness").

Sexual orientation has turned out to be insignificant and negligible, and conventional sex jobs are viewed as abusive or, best case scenario, antiquated. Among the acknowledged sexes, are non-paired, bi-gender, transgender, intersex, two-soul, gender ambiguous, transgender male, transgender female, transgender individual, and so on. For individuals who guarantee to be so "illuminated," and to adore science so much, they are the most informal pack on earth. They deny fundamental science, and think God, or maybe Darwin, more likely than not committed an error. They state they are "brought into the world that way," while additionally saying that you can change sexes whenever you need. It's a matter of decision, yet it's out of your control. It's settled, yet it's most certainly not. Which is it? Is it accurate to say that you are brought into the world that way, or is your sexual orientation

discretionary? As any individual with rationale can promptly observe, truth and reality make little difference to our feeling based society.

No place is the fall of society more obvious than in our frames of mind towards sex. On the off chance that you set out article, you are censured by Social Justice Warriors who fling each horrendous promise in your face – and all for the sake of resilience.

Additionally, any individual who trusts that sex ought to be between hitched couples, is laughed at and berated. Not exclusively is pre-marriage sex acknowledged, yet it is proclaimed on TV, in the motion pictures, in books, and on the web, as typical and right. Everyone needs to confirm reality of that announcement is to watch the wild notoriety of the 50 Shades of Grey tale and film, or the practically all inclusive utilization of erotic entertainment.

I will always remember seeing a notice highlighting a delightful female model and a manly stud. The subtitle read: "Life's short; get a separation." The suggestion, obviously, was, "The reason squander your time being hitched when you can lay down with every one of the men or ladies you need?" Our

way of life has exalted sex. Suppose that sex is their god, Americans are the most religious individuals on earth. What's more, furthermore, they're glad for their free ethics, and need the whole world to know.

Kids are continually advised to ignore their elders, parents, while being coordinated to take a seat, quiets down, and comply with the legislature. The state is basically undermining the parental authority, and media corporations are advocating the idea of "private" kids. A solid push is being made to prohibit self-teaching, and to drive kids under the control of the state.

Parents are in like manner being informed that children are a burden. In any case, the media always parrots the overpopulation fantasy, and urges parents to have fewer kids. In truth, the world has all those necessities that anyone could need to nourish, house, and clothes to dress. Urban areas are packed, truly, yet the earth isn't overpopulated. It is the pyramid system of concentrating wealth in few hands that keeps everybody from having adequate for their requirements.

Related to this assertion to diminish the population, woman's rights have induced ladies into having less

kids. Women's activists have spread the false publicity that parenthood is drudgery, that homemaking is unpaid work, and that a stressful job is the best choice for a lady's satisfaction. Complimented with terms like "balance" and "autonomy," ladies have to a great extent neglected their obligations, and have put off marriage and family, prioritizing the working environment and sexual freedom.

Truly, women's liberation has made an age of narrow minded ladies who never again wants to be blessed with children or homemaking obligations. Tragic it is that moms infrequently remain at home nowadays, while government funded teachers and childcare specialists go up against the main parental job. What's more, consequently, what do ladies get? Nothing, that is, with the exception of a feeling of arrogance and self-centeredness, which are the outcomes of avoiding one's heavenly job – a job that is basic to the effective capacity of the family, and society.

As should be obvious, the family is enduring an onslaught, and its customary impact is by and large extremely undermined. Those of us who stand up with the family institution built up by God are called

old fashioned, biased, homophobic, narrow minded, contemptuous, onerous, unfair, etc.

Figure 23: Source: https://www.pinterest.com/pin/356839970447516916/?lp=true

Our aim is to obstruct the maneuvers of the Satanic powers that aims to devastate our communal unions, families, and countries, there is just a single strategy: we should recourse to God and establish the home and family; in short we should guard the family. Quietness even with transgression is

complicity. We should, preferably, be vocal challengers of the gay motivation, the women's activist development, transgenderism, and each other unreasonable theory that advances sex outside of marriage, the undermining of a dad's position, the fading away of parenthood, the ease of separation, or anything that degrades humanity and negates God's uncovered will.

In the event that we keep on staying quiet, we will lose what's left of our general public. In the event that we don't act now, our families will disintegrate to pieces. If we don't work to support our relational unions, they will fall flat. In the event that we don't bring up our kids right, they will be instilled by the world. What's more, in the event that we don't talk up, who will?

Let us perpetually champion the customary family. Give us a chance to pronounce that marriage is among male and female, and that it is the most essential relationship in time everlasting. May God favor us to have solid homes, dynamic relational unions, and families that will persist in affection and kinship. What's more, may we, with God's assistance, effectively repulse the powers of murkiness that are destroying the establishment of

our freedom, our success, and our tranquility; specifically, the nuclear family.

CHAPTER 9: DRESS OUTFIT - IN A SEARCH OF DRESS OUTFIT RULES FOR A WOMAN

Establishing the ***General Guidelines*** in feminine dress from traditional Europe and early 20th century clothing designs:

Curtain

A point to be considered in men and women is that, there is a formidable difference between male and female’s body structure, usually men have straight physique as compared to women while on other hand a woman's body constitute a curvy built .

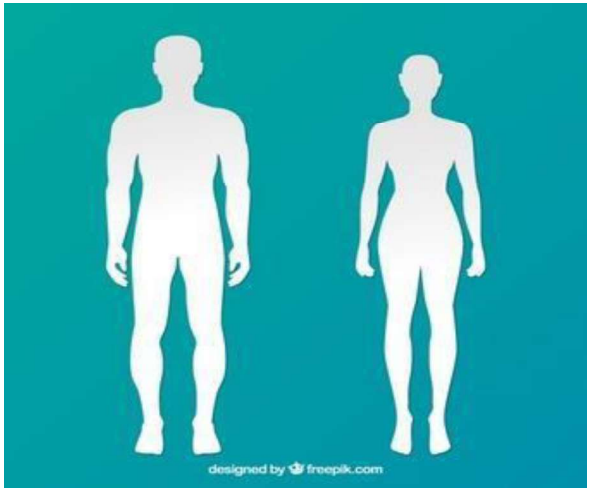


Figure 24: Source: freepik.com

Therefore there is a vast difference in the pattern of men and women's clothing. There is a need for the dresses to be designed in a way that can cover the biological build of women. In my opinion curtain pattern suits the physique of women congruently;. This pattern would not only apply to front view but rather to side view as well;

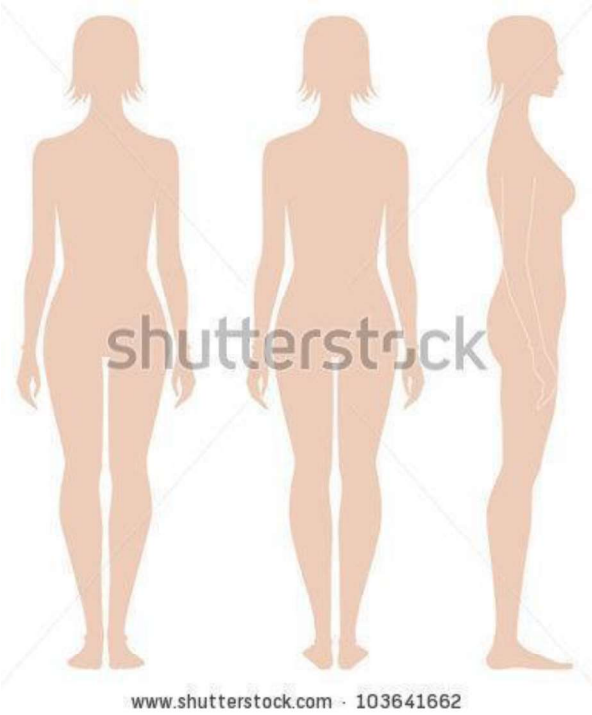
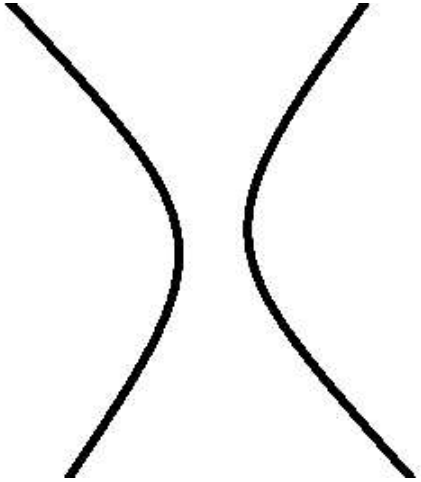


Figure 25: www.shutterstock.com

Examples can be demonstrated below:

Figure 26: Source: https://www.amberyin.com/simple-french-door-window-treatments/french-door-window-treatments-color/



Concept of Shirt dress:

Figure 27: Source: http://www.ullyssesarthur.com/river-island-check-shirt-dress-with-belt-cream-women-dressesriver-island-t-shirts-shopvarious-colors-p-1650.html

Figure 28: Source: https://www.dhgate.com/product/elasticated-wide-waist-buckle-belt-for-women/433681714.html

Shirt Dresses of 1950s:

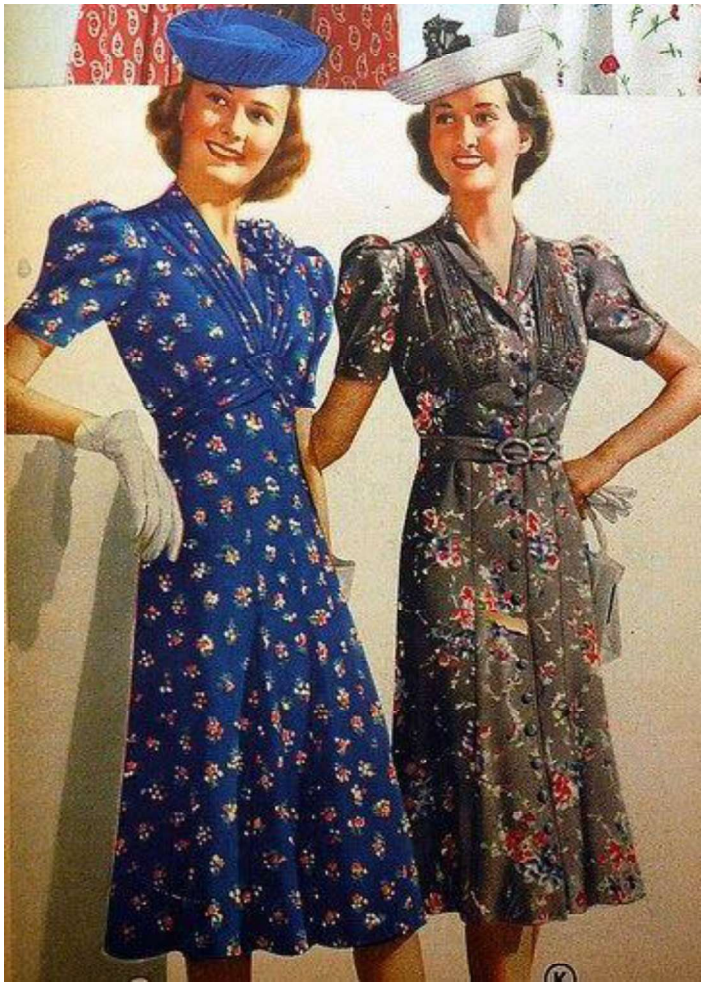


Figure 29: Source: https://www.pinterest.com/pin/399905641905038671/

Figure 30: Source: https://www.pinterest.com/pin/414542340679213221/?lp=true

Figure 31: Source: https://lesfemmesfatalesnyc.com/2017/03/03/fashion-flashback-friday-the-1940s/

Figure 32: Source: https://www.uniqlo.com/se/en/product/women-uniqlo-u-checked-shirt-dress-417721.html

Smock shirt dresses:

Figure 33: Source: http://www.consignaplaya.com/boohoo-smock-shirt-dress-in-polka-dot-women-dresses-burgundy-p-327.html

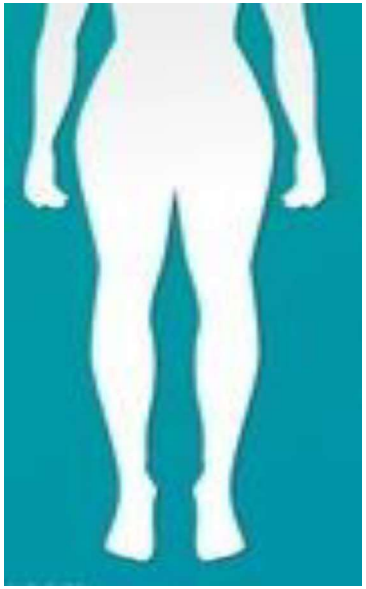
Figure 34: Source: http://www.audiosynchmedia.com/new-look-maternity-red-floral-smock-shirt-dress-597303269-jamlaqr.html

Figure 35: Source: https://people.com/shop/fashion/womens-clothing-a1968705172.html

Figure 36: http://www.k9cabins.net/peter-jensen-smock-shirt-dress-farfetch-etkmpfgm.html

Rules for Trousers

The lower body of a female signifies a structure of a ***DESCENDING*** width beginning from abdomen;



Kite

We can infer that proper pattern for trousers and pants would be of KITE for front and side view;

The example can be demonstrated by High waist pants for women:

Figure 37: Source: https://www.amazon.com/Yissang-Womens-Casual-Loose-Pencil/dp/B079HV1Y3F

Extracting Rules for Neck and Arms from Work Wear Clothes

Figure 38: Source: https://vintagedancer.com/1940s/1940s-ladies-workwear-clothes/

It is inappropriate in work wear clothes for women that she exposes her chest during the work, for instance during Mao's era in China females usually wore loose fitting blouses and bulky jackets to cover their chest; we can discover such examples in this book under the name: Cape dress and 18th century blouses. Hence, we can conclude that the ***work***

dress of females should shows less revealing of chest and shirts should be buttoned up till the collar bones (neck bone).

In factories females wear full sleeves and never left their arms bare, however during 1940s, work wear of European females' describes half sleeves which were worn by many factory females. Complete bare arms had never been the part of female's work dress, we can advise that ***arms should be atleast covered till the elbows or slightly above it***. See the following illustrations:

Figure 39: Source: https://respuestas.me/q/lenin-jacket-picture-cua-l-es-la-historia-33354216354

Figure 40: Source: https://www.pinterest.co.uk/pin/515802963563461595/

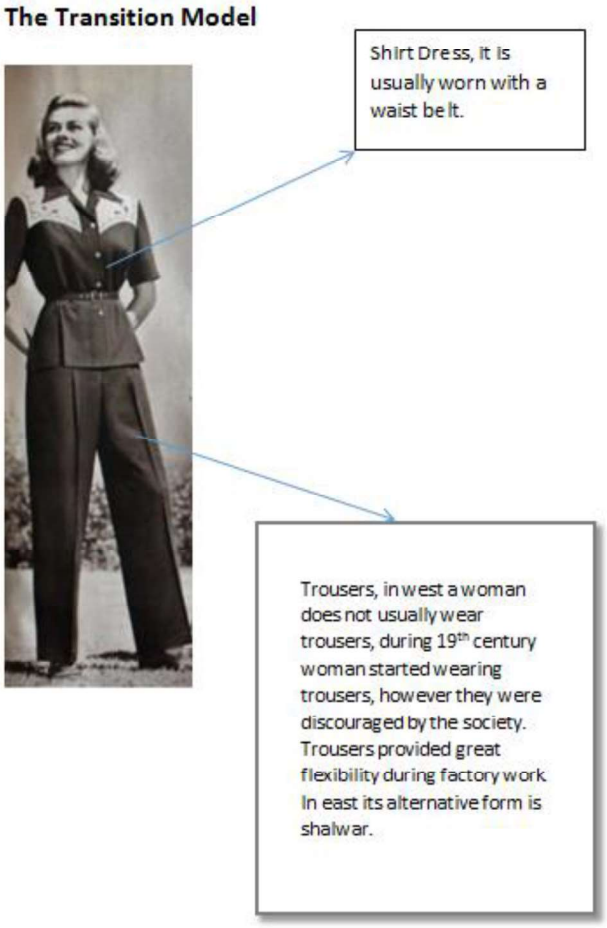
CHAPTER 10:

DRESS COMPATIBLE WITH TRADITION AND TRANSITION

In the pursuit of the manifesto of this book, I would portray the idea of fusing the traditional concept of dress in the transitional form of womanhood. Amid 1940s womanhood left the homes and entered the factories where they saw a total change in their outfits, anyway since the industrialists advanced the self-objectification of female, there came a need to rethink what female should wear.

The traditional womanhood gives the image of a female who is homemaker and at the same time participates in agriculture, most fundamentally she maintains traditional roles, however as the role of woman is redefined over the period of time, the modern attire can be suggested for a woman with standardized pattern.

The Transition Model


The Transition Model
Shirt Dress, it is usually worn with a waist belt.
Trousers, in west a woman does not usually wear trousers, during 19th century woman started wearing trousers, however they were discouraged by the society. Trousers provided great flexibility during factory work. In east its alternative form is shalwar.

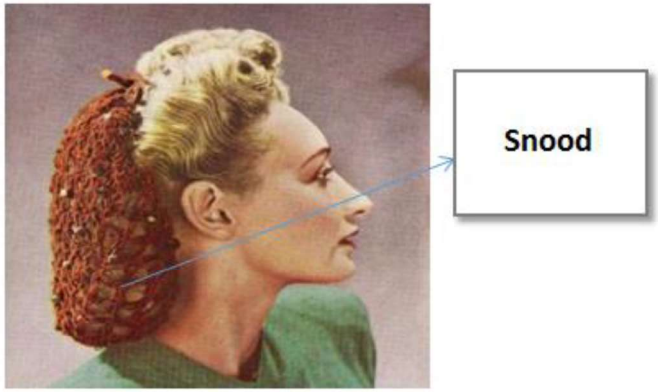


Figure 37: Source: http://malepatternboldness.blogspot.com/2011/11/snoods-yea-or-nay.html

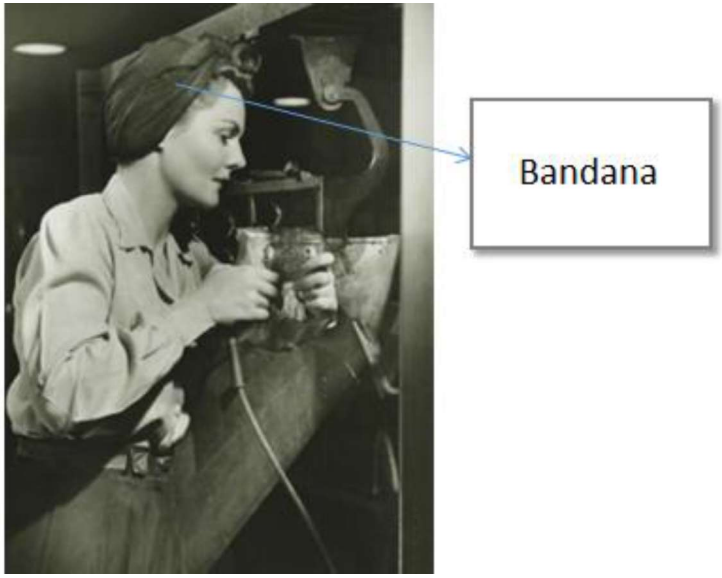


Fig 38: Source: http://www.pinterest.fr/pin/54141786429328588/

Figure 41: Source: https://www.pinterest.com/pin/196399233727954050/?lp=true

Snoods, Bandanas and Turbans empowered manufacturing plant females who were wearing jeans and jumpsuits to in any case look female. Snoods hauled hair out of the face by containing everything at the back of the head in a hanging net. With throughout the entire the hair hanging in the net, it became convenient for the female workers to wholly focus on the work rather than twisting and turning the hair over and over again. Other famous head dresses included varieties of headscarves, for example, the bandana of Rosie the Riveter.

Turbans

Figure 42: Source: https://www.pinterest.com/pin/160581542938850039/?lp=true

Figure 43: Source: http://heres-looking-like-you-kid.com/2009/01/wrap-your-mind-around-wearing-turbans/

Figure 44: Source: https://ladylace.com.au/2015/02/04/easy-vintage-turban-tutorial-youtube/

CHAPTER 11: INCORPORATION OF TRADITIONAL ATTIRE INTO TRANSITORY MODEL

Bulgarian Traditional Attire

Figure 45: Source: https://www.pinterest.co.uk/pin/311381761730164578/?lp=true

The essential articles of ***Soukman*** - the two-overskirt ensemble include: a chemise, two aprons (affixed at the abdomen, one worn in front, the other at the back), and a belt. The aprons were made of home-woven texture - the back one falling in folds and ruffles, the front piece comprising of a couple of parts with level or vertical weaving.

The other traditional dress of Bulgaria is ***Saya dress*** which incorporates a tunic-like chemise as its significant article, it is worn as an external piece of clothing. It is open in the front part, while the skirt length differs (knee or lower leg length), the sleeves may be short or long. The dominant colours utilized for this dress are: white, dark, blue, and dull blue, usually made of cotton or woolen textures.

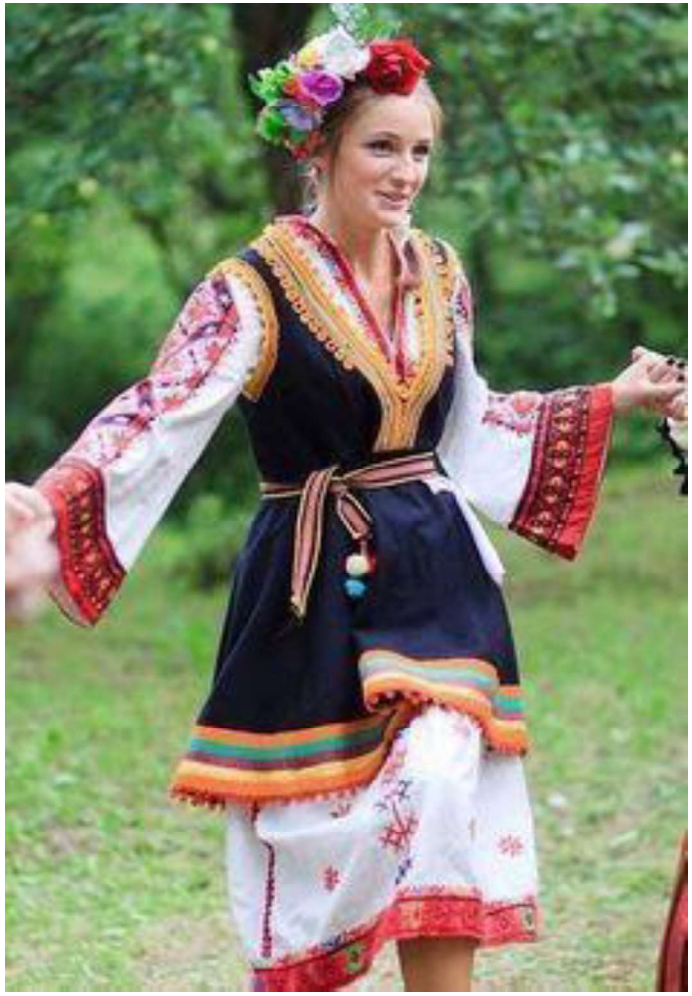


Figure 46: Source: https://www.pinterest.com/berylians/bulgarian-national-costume/?lp=true

Figure 47: Source: http://troubleloves.me/bulgarian-traditional-dress/bulgarian-traditional-dress-lifestyle-and-culture-pictures/

Romanian Ethnic Dress for Women

Figure 48: Source: http://www.costumes.ro

The main features of ***Romanian Folk Costume*** are: weaving in geometric pattern, expansive petty coat pattern, and a bodice waist coat. All, absolutely all, no matter what, every single traditional blouse and shirts have long sleeves. Just over the most recent 50 years, shirts have gotten short sleeves. Pretty much every bit of garments has some sort of

handwork, weaving in geometric example and blooms (or bended lines).

Figure 49: Source: https://www.pinterest.com/pin/315955730082391606/?lp=true

Figure 50: Source: pinterest.com

Sarafan

Figure 51: Source: Rusclothing.com

Sarafan is a trapezoidal customary Russian jumper dress (pinafore) worn as Russian society outfit by ladies and young ladies.

Luhkka

Figure 52: Source:pinterest.com

The luhkka (North Sami luhkka) is an article of winter attire that covers the best 50% of an individual's body. It is a poncho-like hooded cape with the trim coming down to the wearer's elbow or wrist. Luhkka are produced using thick wadmal.

Figure 53: Source: http://luhkka.com/arbe-luhkka/

Vyshyvanka

Vyshyvanka is the casual name for the weaved shirt in Ukrainian national dress. Vyshyvanka is recognized by nearby weaving highlights explicit to Ukrainian weaving.

Figure 54: Source: https://myfactoryhub.com/product/ukrainian-dress-vyshyvanka-white-on-vita-kin-style-with-blue-embroidery-ukrainian-vyshyvanka/

Lowciz

Figure 55: Source: pinterest.com

Lowciz dress includes short shirt engraved with traditional embroidery, extending uptill neck. The rainbow like skirt is named as "***Wełniak***" made of piled up skirt and floral pattern.

Figure 56: Source: Pinterest.com

Kroje

Figure 57: Source: Pinterest.com

Kroje (pronounced "kro-yeh") (singular: kroj) are folk costumes worn by Czechs and Slovaks. Sublime pleats and gathered lace collars exemplify the *Renaissance* era. From *Baroque* bell-shaped skirts to delicate Slavic patterns, these folk costumes show the blend of Czech and Slovak traditions.

Figure 58: Source: Pinterest.com

Estonian Attire

Figure 59: Source: Pinterest.com

Estonian ladies ordinarily wear striped skirts, long and striped ones. A blouse called ***Kaised*** is worn by ladies' of the Hiiumaa Island; quite a while ago sleeved shirt is trademark for such outfit of Saaremaa and Muhu islands.

Figure 60: Source: Pinterest.com

Bodice Costume

Figure 61: Source: https://www.rolecosdress.com/women-renaissance-medieval-irish-fair-pirate-peasant-bodice-costume.html

This outfit is clad in the front for a sensational push-up molding. The outfit is completely reversible and the outfit can be worn with the dark side of the

bodice out (the skirt will continue as before shading).

Figure 62: Source: https://www.rolecosdress.com/women-renaissance-medieval-irish-fair-pirate-peasant-bodice-costume.html

Irish Dance Dress

Figure 63: Source: pinterest.com

These dresses have a short hemline that are often decorated with Celtic knot work embroidery or sparkles. Solo dresses are form-fitting, with stiff skirts and long sleeves.

Figure 64: Source: https://tunbridgewellsdressmaker.wordpress.com /2010/03/04/traditional-irish-dance-dress/

Bunad

Figure 65: Source: Pinterest.com

A bunad is a customary Norwegian outfit, which is an off shoot of folkdract dress. Bunads are worn in nearby areas to Norway's landscape, and represents the outcome both of traditional advancement and endeavors to seek and redefine conventional norms of dressing.

Figure 66: Source: Pinterest.com

Figure 67: Source: https://www.nbcnews.com/storyline/trumps-

address-to-congress/norway-world-s-best-democracy-we-asked-its-people-why-n720151

Bunad Capes

A cape dress portrays a female's dress which consolidates the cape with the dress. Either a cape-like article of clothing is added to the dress, or generally coordinated into its development, or the dress and cape are made to co-ordinate in texture

and additionally shading. Cape dresses were customarily worn by (moderate) Mennonite ladies. In center East, Cape worn by ladies is named as ABAYA.

Figure 68: Source: https://www.polarull.no/nordlandscape-2

Gakti

Figure 69: Source: google images

It is a customary dress worn by the Sámi in northern regions of Norway, Sweden, Finland and the Kola Promontory in Russia. The Gákti is worn both in formal scenario and keeping in mind that working, especially while crowding reindeer. The conventional Sami Gakti is portrayed by an

overwhelming shading enhanced with groups of differentiating hues, plaits, pewter weaving, tin craftsmanship, and frequently a high neckline.

Figure 70: Source: google images

Swedish national costume

Figure 71: Source: http://www.ballardflicka.com/2010/09/folkdrakt-history-of-folkdress-and.html

This outfit usually comprises of a blue material dress with a high bodice weaved with white marguerites or daisies, a white chemise, or frock, a yellow smock with a blue board weaved with marguerites, and a blue belt. Underneath dark shoes and leggings are worn. Numerous ladies wear a

Huvud Bonad (or head covering) that is somewhat representation of religious obligation.

Figure 72: Source: pinterest.com

Folkdräkt

Figure 73: Source: Pinterest com

Folkdräkt are generally worn for festivities, for example, Midsommar, National Day and Lucia Celebrations. Folkdräkt are worn on significant events as ceremonial uniform, however it can be utilized on less formal events too.

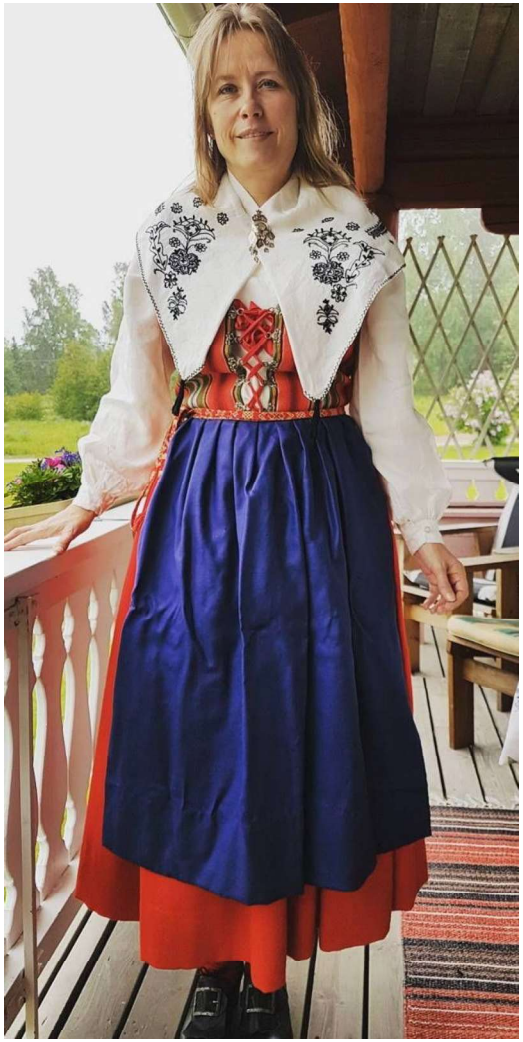


Figure 74: Source: pinterest.com

Scottish Tartaran Highland Dress

Figure 75: Source: https://www.scotweb.co.uk

This dress has the inscription of Scottish tribal plaid on it, and is worn either that on birth, or on wedding. Generally, elder ladies and young ladies don't wear kilts however may wear lower leg length plaid skirts, alongside a shading facilitated shirt and vest.

Figure 76: Source: pinterest.com

Aboyne Dance Dress

Figure 77: Source: https://www.the-reel.co.uk/store/p386/Scottish_National_(Aboyne)_Outfit_(Deposit_Only).html

This dress comprises of a dim bodice or expound petticoat, puffed shirt, full plaid skirt and an underskirt and smock. Some have a plaid scarf (normally hung over the shoulder and descending towards the hem of the skirt in the back).

Figure 78: Source: https://www.istd.org/news/istd-news/a-look-at-scottish-dancing/

Dimija

Figure 79: Source: pinterest.com

This dress is known as *dimija* is the most widely recognized dress worn by oriental ladies. It is anyway less conventional than the other two dresses and isn't only worn by Kosovar-Albanians. Since the dimija began from Turkey, you will discover it in numerous other Balkan nations too. The oriental impact is very self-evident.

The white trousers made out of thin, flowy texture are more or less same as that of harem pants, being free and wide in the upper portion of the lower body, yet slender close to the feet.

The weaved coat worn over a thin shirt is called ***Dallame***. Under the ***Dallame*** an overwhelming vest (***Jelek***) that is very short and is cut together under the bosoms is also sometimes worn.

Figure 80: Source: Pinterest.com

Dirndi

Figure 81: Source: Pinterest.com

It is the name of a customary feminine dress worn in Austria, South Tyrol, and Bavaria. It is derived on the conventional dress of Alps workers. A dirndl skirt by and large portrays a light roundabout cut dress, accumulated at the midriff that falls underneath the knee.

Figure 82: Source: Pinterest.com

Figure 83: Source: https://www.oktoberfest.de/en/shop/tracht-for-women/dirndl-dresses/

Alsatian Costume

Figure 84: Source: pinterest.com

This dress is adorn with the stitches of skirts with velvet strips. Others, especially in the south France, would wear printed cotton apparel, regularly made of silk for ceremonial events with paisley designed structures. The smocks, worn wherever all through Alsace, are commonly plain white.

Figure 85: Source: pinterest.com

Figure 86: Source: pinterest.com

Cape Dress

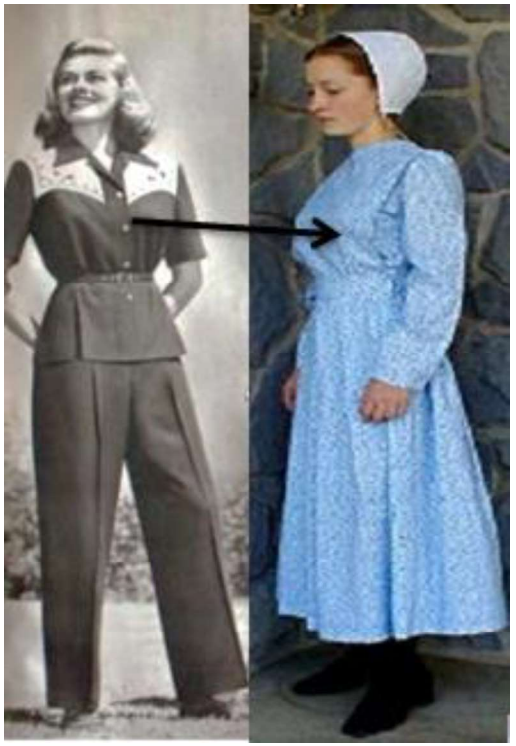


Figure 87: Source: http://www.zeppy.io/discover/ca/28w%20dress

A cape describes a woman's dress which combines features of the cape and the dress. Either a cape-like garment is attached to the dress, or otherwise integrated into its construction, or the dress and

cape are made to co-ordinate in fabric and/or colour. Cape dresses were traditionally worn by (conservative) Mennonite and Amish women. The cape dress had a plain style and a piece of fabric that covered the bodice. The women of the Holdeman Mennonite community in California wore a cape-dress that had a high neckline, loose bodice and fitted waist. The cape of the dress covered the shoulders and bust.

Figure 88: Source: Pinterest.com

Figure 89: Source: Pinterest.com

Figure 90: Source: http://ixora.pro/amish-dress-apron

CHAPTER 12: BLOUSES AND JACKETS OF 18TH CENTURY

Blouses

Victorian Style Blouses

This blouse incorporates high full sleeve that could rise upwards over the shoulder. The vintage coats or capes are worn over this blouse to suit the full upper sleeve. Coordinating texture belts were worn that characterized and highlighted the normal waistline.

Figure 91: Source: vintagedancer.com

Figure 92: Source: vintagedancer.com

Figure 93: Source: vintagedancer.com

Edwardian Era Blouses

The Edwardian Era, lasted from 1900 to 1920, is rememberd as a modest yet romantic era in fashion. Blouses in the early 1900s included wide Gibson Girl puffy shoulders, delicate lace blouses in the early 1910s, and elaborate embroidery on chiffon in the post-WWII era.

Figure 94: Source: vintagedancer.com

Figure 95: Source: vintagedancer.com

Figure 96: Source: vintagedancer.com

Calico Blouses

Calico is a plain-woven material produced using unbleached and partially prepared cotton. The texture is far less fine than muslin, yet less coarse and thick than canvas or denim, however it is still extremely shoddy attributable to its incomplete and undyed appearance.

Figure 97: Source: vintagedancer.com

Figure 98: Source: vintagedancer.com

Sailor Blouse

A woman's dress that follows the styling of the sailor suit, particularly the bodice and collar. A sailor-collared blouse is called a ***Middy Blouse***.

Figure 99: Source: vintagedancer.com

Figure 100: Source: vintagedancer.com

Jackets

Victorian Twill jacket

Figure 101: Source: vintagedancer.com

Tempest Jacket

Figure 102: Source: vintagedancer.com

Victorian Tapestry Jacket

Figure 103: Source: vintagedancer.com

Lucindra Jacket

Figure 104: Source: vintagedancer.com

Julliete Polonaise Jacket

Figure 105: Source: vintagedancer.com

Honora Long Edwardian Jacket

Figure 106: Source: vintagedancer.com

Fern Edwardian Jacket

Figure 107: Source: vintagedancer.com

CHAPTER 13: TROUSERS

Bloomers

Source: Wikipedia, Britannica

In 1851, Amelia Bloomer, who was a ladies' rights advocate, burst onto the European world stage in a "***Turkish Dress***". The was a Victorian styled Turkish outfit comprising of a short dress with loose shalwar pants underneath. Amelia Bloomer was a supporter for this outfit, thinking that it would facilitate ladies convenience in day to day activities and provide an opportunity to free themselves from restrictive corset loop skirts, which would likewise contain the germs, earth and soil that would eventually be gathered on the corset skirt, and end being hauled into the home.

This style, she contended, was effectively being worn by ladies of Asian and Center Eastern nations. Shockingly, the style did not become popular as she expected, and was rejected by numerous individuals as to ultravires to social norms if it somehow managed to end up being as norm for women. Be that as it may, the style of trousers became amply famous, regardless of whether accepted or rejected,

and were labelled after the name of Amelia Bloomer as "***Bloomers***".

A few ladies chose to wear this style of trousers at the time, in spite of the fact that it was more for pragmatic and social reasons than for design. In the later Victorian years, these trousers were adjusted into "bicycling bloomers", and were really thought to be more realistic option than bicycling in a long skirt (which could likewise be hazardous!). Be that as it may, in spite of the way that 50 years or so had passed, they were as yet not thought to be elegant, and were rather viewed as much excessively outrageous.

Figure 108: Source: https://www.nps.gov/wori/learn/historyculture/amelia-bloomer.htm

Figure 109: Source: http://dressreform.tripod.com/

Figure 110: Source: quora.com

Figure 111: Source: Pinterest.com

Bloomer's promotion of the style as a ***freedom dress*** rather than as a health dress did nothing to recommend it to the orthodox clergy and other critics of the woman's rights movement, who denounced the wearing of pants by women as a usurpation of male authority.

Some young women were denied church membership for wearing the dress. Public meetings were called to put it down, and the very same

newspapers that had previously praised the dress began ridiculing and condemning "Bloomerism".

When Dorothea Dix was appointed superintendent of army nurses in June 1861, she issued a statement banning the bloomer from army hospitals and requiring women to abandon it before entering nursing service. But as western communities organized battalions of soldiers, they also formed corps of volunteer nurses to accompany them, and many of these nurses adopted the reform dress for field service. All members of one such corps, organized by Dr. Fedelia Harris Reid of Berlin, Wisconsin, and called the "Wisconsin Florence Nightengale Union", wore the bloomer not only in the field, but also while caring for patients at a military hospital in St. Louis.

Bloomers became shorter by the late 1920s. In the 1930s, when it become respectable for women to wear pants and shorts in a wider range of circumstances, styles imitating men's shorts were favored, and bloomers tended to become less common. However, baggy knee-length gym shorts fastened at or above the knees continued to be worn by girls in school physical education classes through to the 1950s in some areas. Some schools in New York City and Sydney still wore them as

part of their uniforms into the 1980s. In Japan their use persisted into the early 2000s.

Figure 112: Source: pinterest.com

Figure 113: Source: https://en.wikipedia.org/wiki/File:Smith-College-Class-1902-basketball-team.jpg

Figure 114: Source: pinterest.com

Paul Poiret

Paul Poiret, during 1904-1924, had developed the pattern of harem trousers based on draping technique, that is stitching the cloth while its hanging.

Poiret was incredibly inspired by Oriental, Persian, and Eastern styles, and these played vigorously into his accumulations. His accumulations were comprised of kimonos, turbans, tunics, colorful weaving, eye cosmetics, luxurious adornments,

lastly in 1911, the entry of the hotly anticipated "***Harem Pants***", as it was first called.

Poiret's introduction of harem pants was during the period of women rights movement, (this was directly around the pinnacle of the lady's suffrage development) and ended up being popular among dynamic women of the time willing to revolutionize the society.

Indeed, even the name "Harem pants" was intended to emerge as bold and limelight. Poiret was inspired by one thousand one nights, which is a collection of Middle East folktales.

Figure 115: Source: dhgate.com

Figure 116: Source: pinterest.com

Figure 117: Source: Amazon.com

Figure 118: Source: pinterest.com

DRAPE PANTS

Drape cut is a sensation among the general population, due to solace and simplicity of the wrap like outfit. Draping technique was introduced by Paul Poiret, who introduced harem pants, as dicussed earlier, drape pants are a transformed version of harem pants. These trousers are a perfect fit for women as a formal wear which gives both elegance and convenience.

Figure 119: Source: pinterest.com

Figure 120: Source: pinterest.com

Figure 121: Source: http://www.agladdiary.com/2015/03/turtle-neck-sweater-x-drape-pants.html

Figure 122: Source: lyst.com

Trouser Pants:

Figure 123: Source: Express.com

Figure 124: Source: shopclues.com

Figure 125: Source: pinterest.com

Mom Jeans

This style typically comprises of a high midsection transcending the abdomen, influencing the bottom to show up excessively more. These jeans have abundance space in the zipper/groin and leg regions. The pants are for the most part in a strong, light-blue shading, with no type of stone washing or blurring.

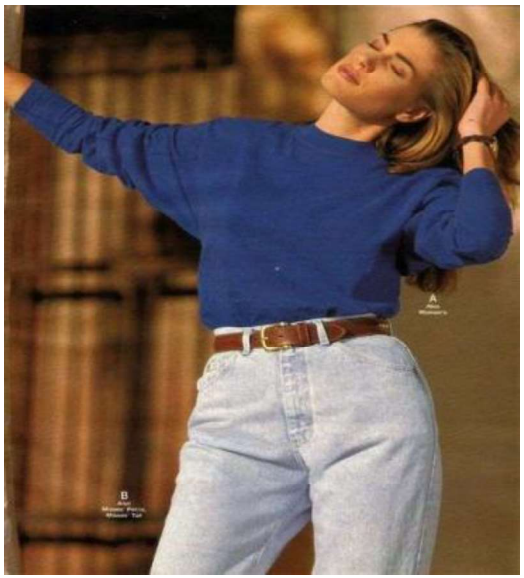


Figure 126: Source: pinterest.com

Figure 127: Source: Pinterest.com

Figure 128: Source: Metv.com

1940s High Waist Pants

High abdomens and wide legs characterize ladies' 1940s pants. From factory wear to house wear, 1940s ladies cherished these new outwear which is usually alluded to men's apparel. Many such trousers were styled after mariner jeans in naval force blue with white catches as an afterthought.

These pants had side zippers, creased wide legs, and a belt with space for a thin belt. Both easygoing and dressy swing pants are well known again in vintage and standard circles.

Figure 129: Source: pinterest.com

Figure 130: Source: pinterest.com

Figure 131: Source: pinterest.com

CHAPTER 14: HEADDRESSES

Transitory Model

The change during 1940s saw that ladies wore snood or handkerchief to hold their hair and cover them with the end goal securing it from any external hazard. It faciltates in keeping hair formally as opposed to dissipated, as in the vast majority of the occasions the loosened hair end up unmanageable amid work where ladies are pre-occupied in collecting them. Subsequently utilization of snood and handkerchief made them more proficient and focused on work as opposed to turning into an open spotlight by virtue of broad hairs. Following are the conventional idea of hoods for a lady which can be

consolidated into our transitional model of woman hood as discussed earlier.

Turbans

Wreath

It is a crown made of leaves, grasses, blooms or branches. It is normally worn in cultural events and on blessed days and has a long history and relationship with antiquated exhibitions and functions. Outside of intermittent use, the wreath

can likewise be utilized as a crown. The wreath regularly has an annular geometric development.

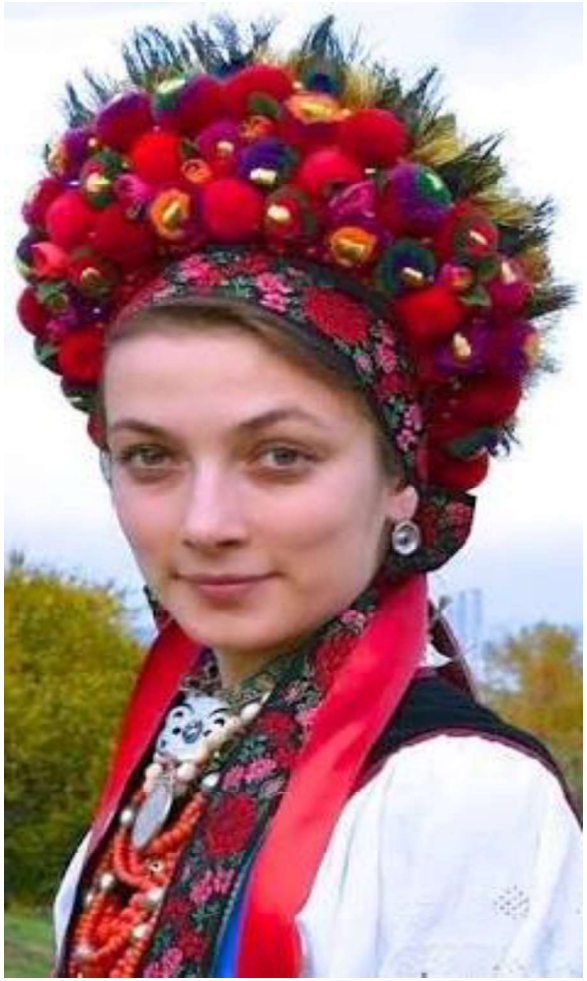


Figure 132: Source: pinterest.com

Figure 133: Source: pinterest.com

Marama

In Romania the essential component that ought not to be ommited in ladies' apparel is the "head covers". They have an incredible tasteful and social incentive for ladies. Young ladies would usually walk bareheaded, however after the wedding

custom the parents would put her an excellent basma or maramă on head.

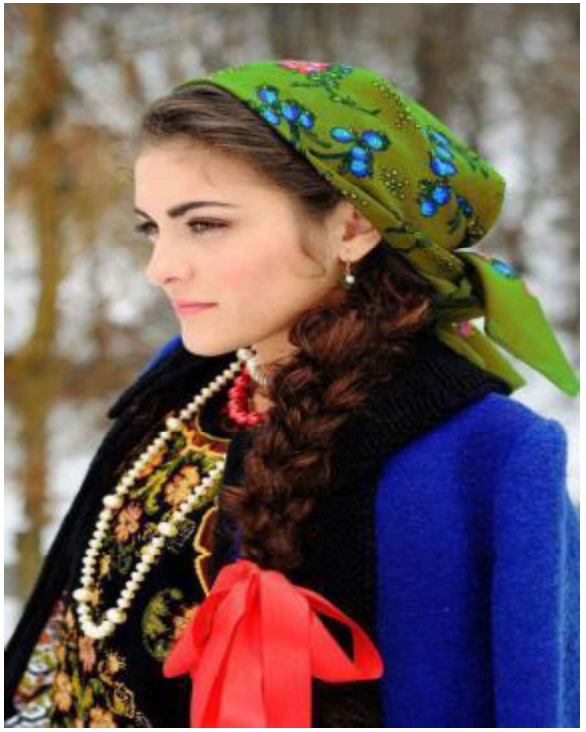


Figure 134: Source: pinterest.com

Figure 135: Source: pinterest.com

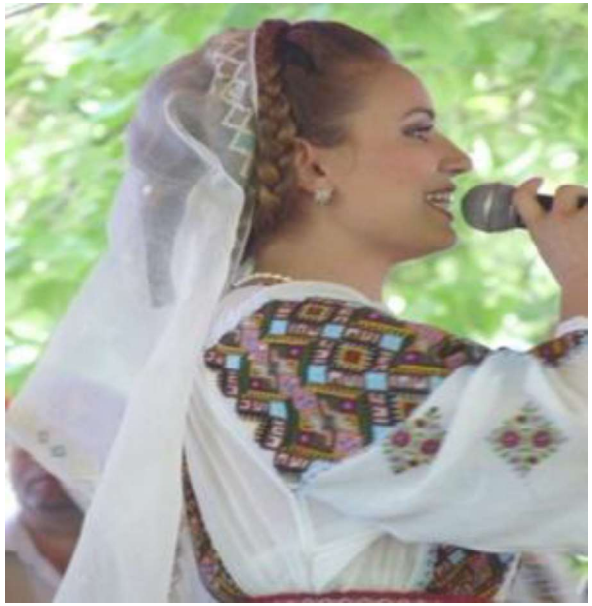


Figure 136: Source: pinterest.com

Kokoshnik

Kokoshnik is a peak formed crown which is tied at the back of the head with long thick strips in an extensive bow. The peak can be weaved with pearls and goldwork or straightforward applique, generally utilizing plant themes.

Figure 137: Source: rusclothing.com

Figure 138: Source: pinterest.com

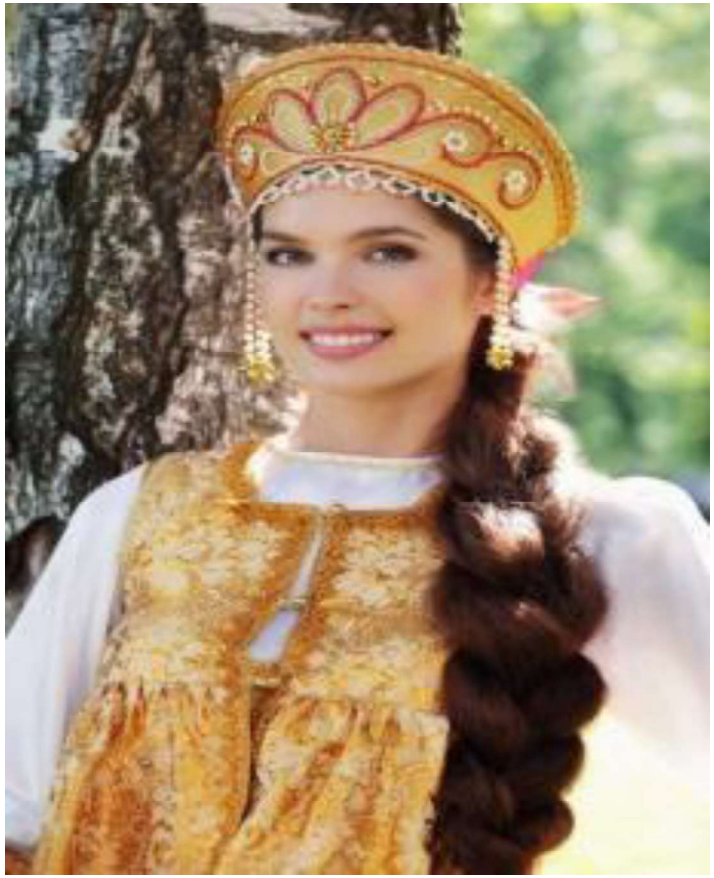


Figure 139: Source: pinterest.com

Head Scarfs

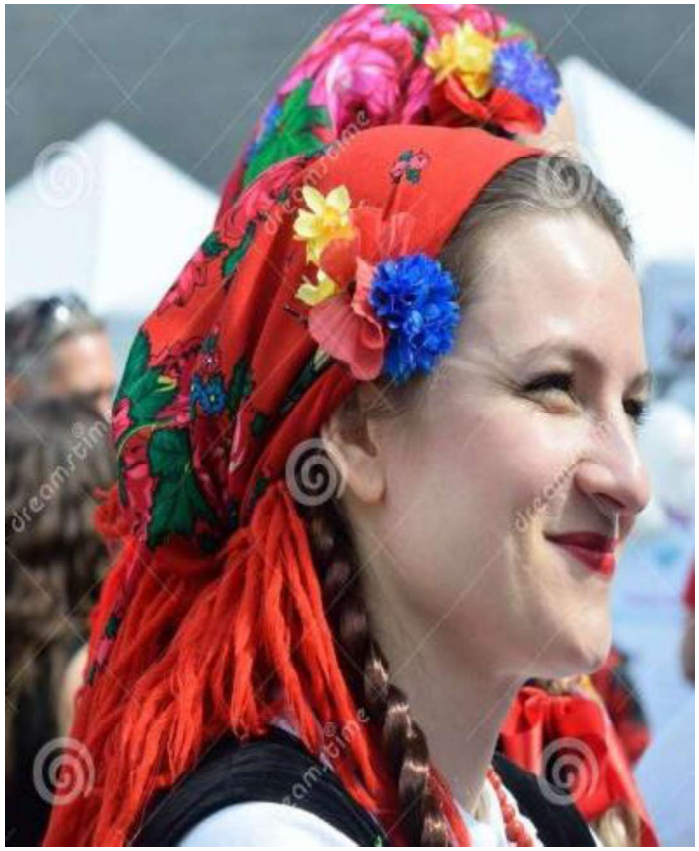


Figure 140: Source: pinterest.com

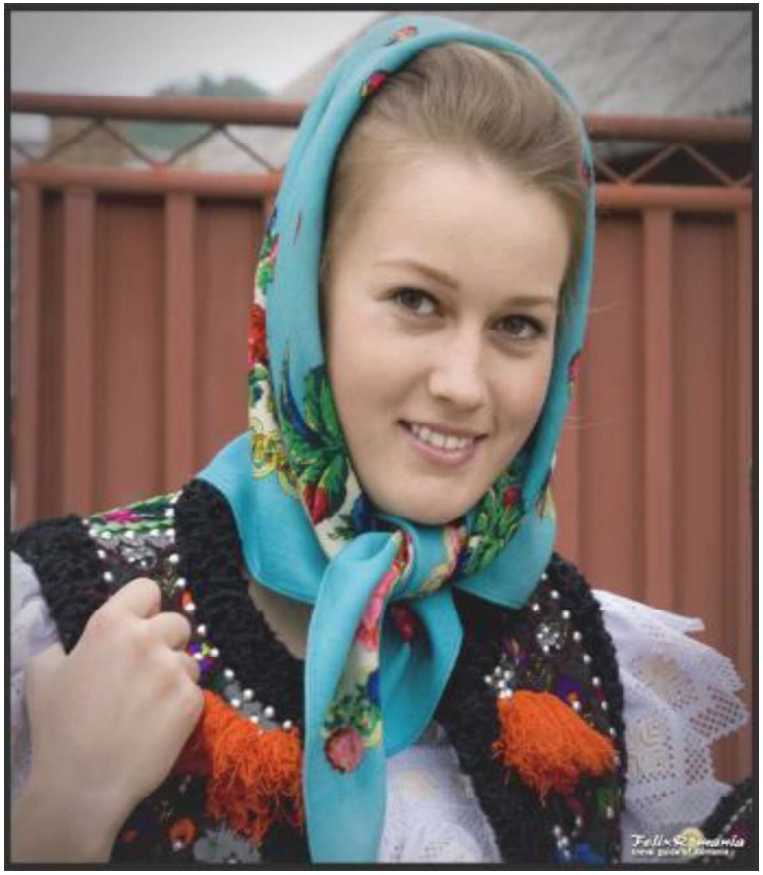


Figure 141: Source: pinterest.com

Figure 142: Source: pinterest.com

Figure 143: Source: pinterest.com

Hungarian Traditional Headress

This customary Hungarian shape, involved an enlivening band with an open best was worn likely worn by a lady. Hitched ladies in Hungary, as in Russia were required to cover their hair totally. The lady's adaptation of this crown would have had an open best through which her hair would be contrived.

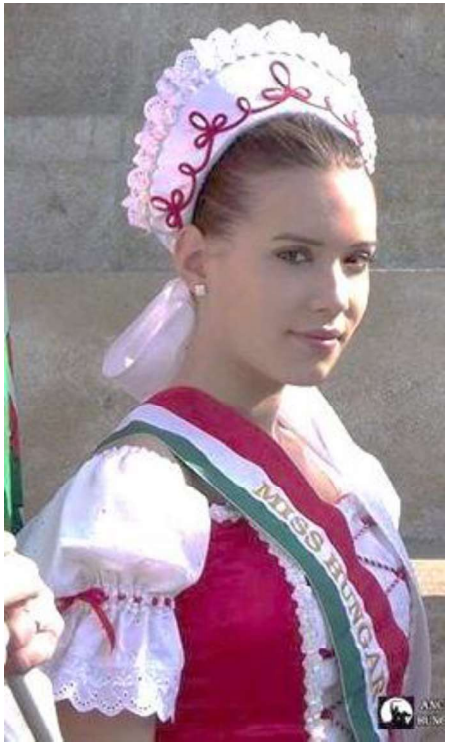


Figure 144: Source: pinterest.com

Figure 145: Source: pinterest.com

Figure 146: Source: tripsavvy.com

Skaut

Figure 147: Source: pinterest.com

Figure 148: Source: pinterest.com

Figure 149: Source: pinterest.com

Sarvilakki

It's a headress worn by ladies of sami clan, it is usually made of fleece which is normally embedded with weaving.

Figure 150: Source: pinterest.com

Figure 151: Source: pinterest.com

Figure 152: Source: pinterest.com

Estonian Hat

Figure 153: Source: pinterest.com

Figure 154: Source: pinterest.com

Figure 155: Source: Pinterest.com

Bunad Caps

Figure 156: Source: pinterest.com

Figure 157: Source: http://folkcostume.blogspot.com/2016/02/overview-of-costumes-of-norway-part-2.html

Figure 158: Source: pinterest.com

Swedish Bonnet

Figure 159: Source: pinterest.com

Figure 160: Source: pinterest.com

Figure 161: Source: pinterest.com

Tudor Hats

Tudor ladies were identified by this unique headdress where their hairs were covered up under a single headpiece of some sort. On the special events when it was a norm for a lady to align her hair in tudor hats, in order to demonstrate the virginity, and at the royal celebration of a ruler or ruler consort.

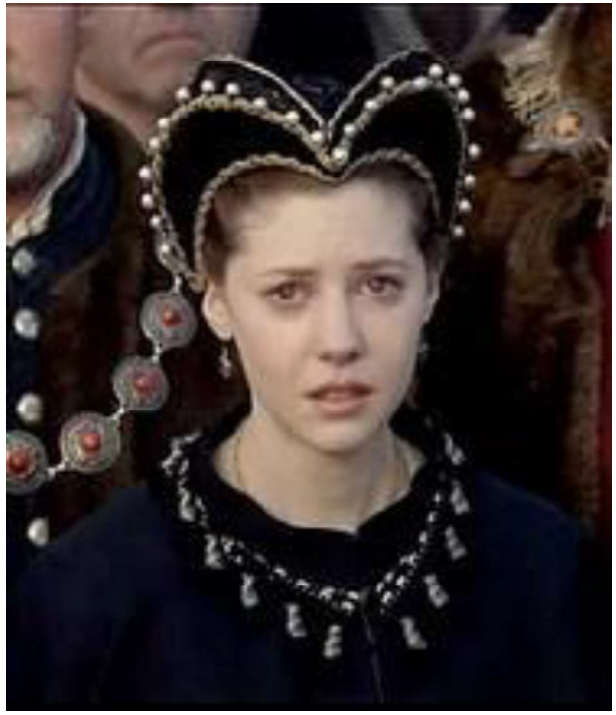


Figure 162: Source: Thetudorswiki.com

Figure 163: Source: pinterest.com

Figure 164: Source: pinterest.com

Tamoshanter

A Tam o' shanter is a name given to the customary Scottish cap worn by men. The hat, or hat top, turned into an in ladie's fashion from the mid 1920s , it pursued the paradigm for nearer fitting caps and had same tartarn clan pattern.

Figure 165: Source: Alamy.com

Figure 166: Source: Alamy.com

Welsh Hat

The Welsh cap worn by ladies as a component of Welsh national outfit is a tall chimney-style cap. It is as yet worn by ladies, and especially students, on St David's Day, however infrequently on different events.

Figure 167: Source: Pinterest.com

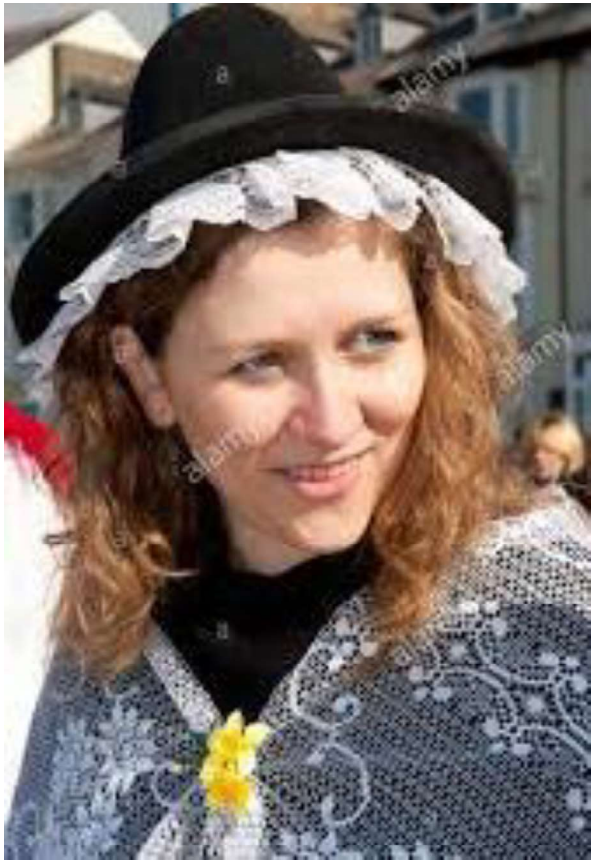


Figure 168: Source: Pinterest.com

Figure 169: Source: Alamy.com

Albanian Traditional Headress

Figure 170: Source: Pinterest.com

Figure 171: Source: Pinterest.com

Figure 172: Source: panacomp.com

Greece

Figure 173: Source: Pinterest.com'

Figure 174: Source: Pinterest.com

Figure 175: Source: Pinterest.com

Sardinian Headscarf, Italy

Figure 176: Source: Pinterest.com

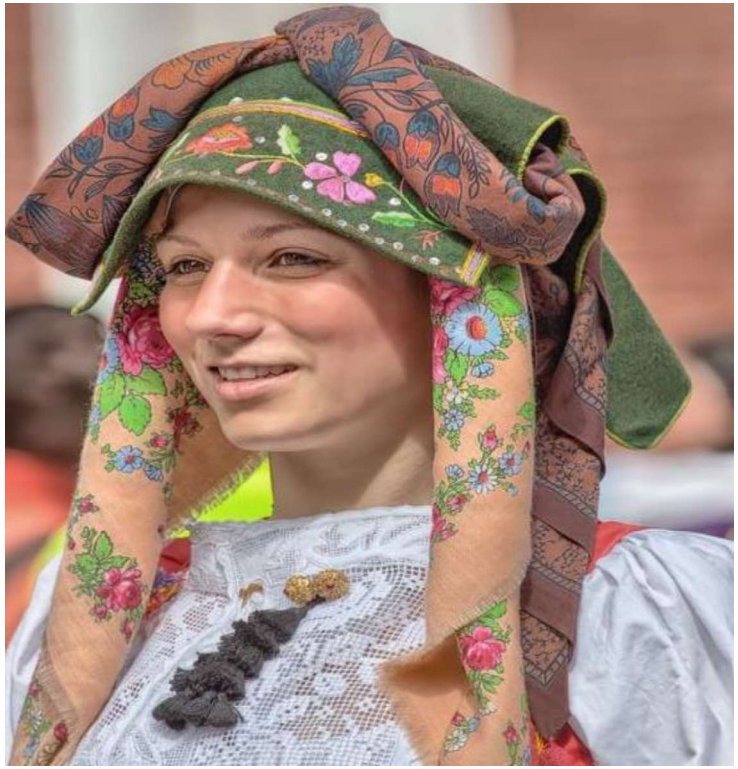


Figure 177: Source: Pinterest.com

Croatia

Figure 178: Source: Pinterest.com

Figure 179: Source: https://rudolfabraham.photoshelter.com/image/I0000lEo.oiXYYNU

Figure 180: Source: Pinterest.com

Albanian Kapica

The Albanian kapica is made of glossy silk texture and is worn under scarf, where just frontal part would stay open; it was beautified with pewter pendants. Comparative hood can be found all through Albania, and Bosnia, which imparts turkish pattern to Albania.

Figure 181: Source: Pinterest.com

Figure 182: Source: Pinterest.com

Figure 183: Source: Pinterest.com

Passau Gold-Cap

They are produced using brilliant sequins, thwart and strings. Delightful decorations are weaved with brilliant strings on a brilliant band.

Figure 184: Source: Pinterest.com

Figure 185: Copyright: Superstock

Bavarian Hat

Figure 186: Source: Pinterest.com

Figure 187: Source: Pinterest.com

Figure 188: Source: Pinterest.com

French Brittany Coiffe

This piece of the ladies' ensemble is a headgear called coiffe. There are a larger number of assortments of coiffe than of outfit, in light of the fact that for a young lady of eligible age, for a married woman or for a widow coiffe must be unique.

They differ in size and intricacy, from little bits of trim worn over a bun, to intricate, transcending manifestations with streaming strips, however there is something basic between them all: they are of white shading and for the most part are made of ribbon (once in a while weaved calico is utilized).

Figure 189: Source: http://local-moda.blogspot.com/2013/03/traditional-headdress-of-women-of.html

Figure 190: Source: http://local-moda.blogspot.com/2013/03/traditional-headdress-of-women-of.html

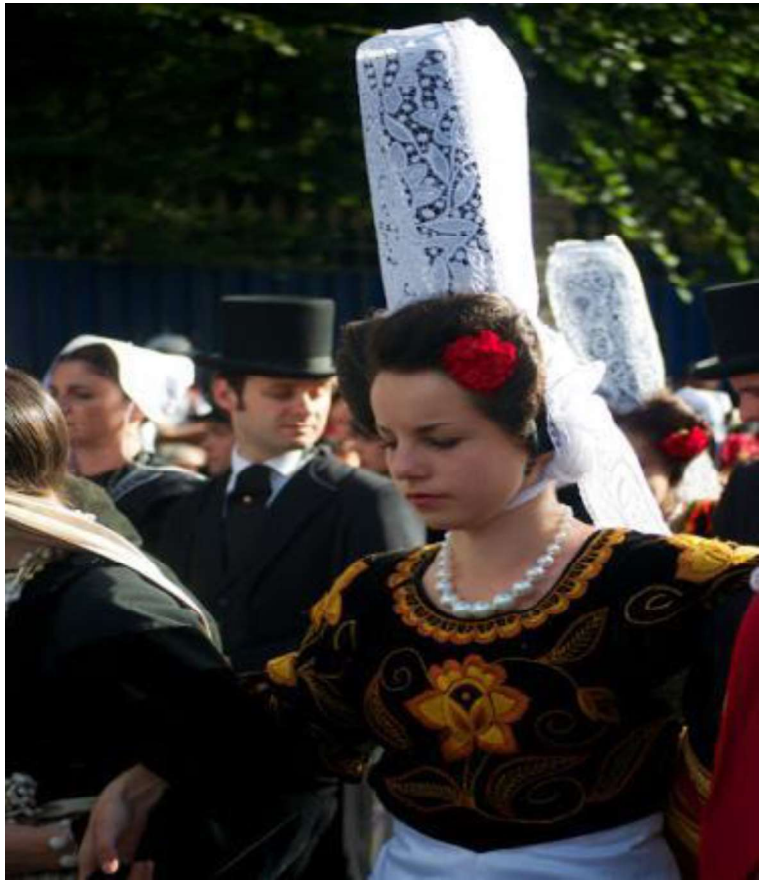


Figure 191: Source: http://local-moda.blogspot.com/2013/03/traditional-headdress-of-women-of.html

Figure 192: Source: http://local-moda.blogspot.com/2013/03/traditional-headdress-of-women-of.html

Schlupfkàpp (Alsatian 'bow cap')

In the nineteenth century the area of Alsace-Lorraine built up a special type of hat that kept going into the 1940s before generally vanishing. In the nineteenth century the bow caps were moderately little, yet clearly the bows developed in size until the point that they topped in size when the new century rolled over.

Most sources bring up that the ladies wore these bows in order to demonstrate their religion – Protestants wore Dark bows, and Catholics wore brilliantly shaded ones, generally Red. Clearly after marriage both the Protestants and Catholics would wear dark bows.

Figure 193: Source: pinterest.com

Figure 194: Source: alamy.com

Figure 195: Source: pinterest.com

Portugese Headscarf

Figure 196: Source: pinterest.com

Figure 197: Source: pinterest.com

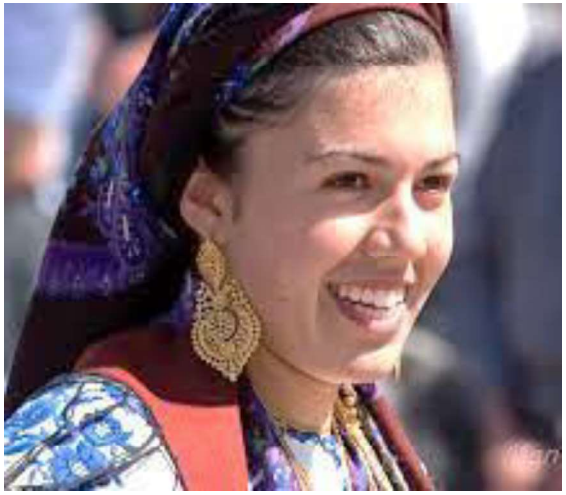


Figure 198: Source: pinterest.com

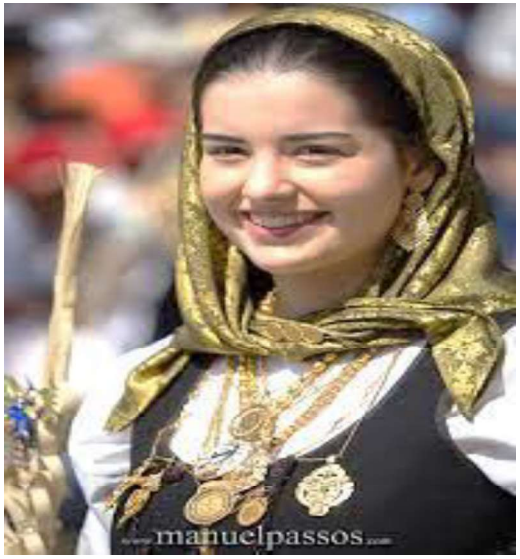


Figure 199: Source: pinterest.com

CHAPTER 15: HAIRSTYLES

Finger Wave

A finger wave is a technique for setting hair into waves (twists) that was prominent during the 1930s and again in the late 1990s in North America and Europe.

Figure 200: Source:https://chicvintagebrides.com/finger-marcel-waves-stylish-hair-of-a-bygone-era/

Figure 201: Source: https://chicvintagebrides.com/finger-marcel-waves-stylish-hair-of-a-bygone-era/

Figure 202: Source: https://chicvintagebrides.com/finger-marcel-waves-stylish-hair-of-a-bygone-era/

Bouffant

A bouffant is a kind of haircut portrayed by hair raised high on the head and more often than not covering the ears or hanging down on the sides.

Figure 203: Source: demilked.com

Figure 204: Source: vintagehair.com

Figure 205: Source: vintagehair.com

Gibson Girl

Figure 206: Source: pinterest.com

Figure 207: Source: youtube.com

Figure 208: Source: youtube.com

Pompadour

Named after the Marquise de Pompadour, the style of a pompadour is high, adjusted and bended far from the head. A pompadour could be made in many styles – the hair could either be straight or have a wave or twist to it. The hair could be just cleared up with a bun, or highlight delicate loops, chignons and fluffy twisted edges. To shape and bolster the hair, it was frequently drawn over a "rodent" (a tangled cushion or move of hair) or a pompadour wire outline. Backcombing was

likewise used to frame a tangled establishment on which to smooth the external layer of hair over.

Figure 209: Source: pinterest.com

Figure 210: Source: https://glamourdaze.com/2016/01/1940s-hairstyles-memorable-pompadours.html

Chignons

Chignons style is accomplished by sticking the hair into a bunch at the scruff of the neck or at the back of the head, however there are various varieties of the style. They are normally supported with extras, for example, barrettes or fasteners. Chignons are as often as possible worn for unique events, similar to weddings and formal gatherings, however the chignon is sometimes worn as casual hair style.

Figure 211: Source: wikipedia.com

Figure 212: Source: https://www.everafterguide.net/wedding-bun-hairstyles.html

Figure 213: Source: pinterest.com

Braid Crown

Figure 214: Source: pinterest.com

Figure 215: Source: pinterest.com

Figure 216: Source: pinterest.com

CHAPTER 16: SHOES

Tsarvili

Conventional Bulgarian shoes – tsarvili (opintsi), have high quality, calfskin, which are convenient for moving in day to day life. The tsarvuli have an additional sole underneath, which abstains them from being destroyed very quickly.

Figure 217: Source: alamy.com

Figure 218: Source: https://www.gpsmycity.com/articles/77-sofia-shopping-15-things-to-memorize-bulgaria-by.html

Figure 219: Source: balkanfolk.com

Valenki

Valenki are customary Russian winter footwear,: the name valenok truly signifies "made by felting". Valenki are made of fleece felt. They are not water-safe, and are regularly worn with boots to keep water out and shield the soles from mileage.

Figure 220: Source: etsy.com

Figure 221: Source: etsy.com

Figure 222: Source: pinterest.com

Kierpice

These are customary clan shoes with an eighteenth Century style configuration, are known as Kierpce. They are produced using one bit of cowhide and carefully assembled by people of the Górale clan, from the southern bumpy district of Poland, who are acclaimed as master skilled workers in calfskin and

wood. This footwear is explicitly intended to be convenient in both level and rocky landscape.

Figure 223: Source: pinterest.com

Figure 224: Source: https://kostiumowo.pl/pl/p/KIERPCE-GORAL-B-ROZM.-24/22940035

source: https://kostiumowo.pl

Hungarian Boots

Figure 225: Source: pinterest.com

Figure 226: Source: amjourneys.com

Figure 227: Source: pinterest.com

Clogs

Clogs up are a sort of footwear made to a certain extent or totally from wood. Clogs are utilized worldwide and despite the fact that the shape may fluctuate by culture, inside a culture the frame frequently stayed unaltered for quite a long time.

Danish Clogs

Figure 228: Source: bydewey.comm

Figure 229: Source: wikipedia

Figure 230: Source: Wikipedia

Swedish Clogs

Swedish clogs are typically produced using birch, however in some cases birch or pine is utilized. Clogs are for the most part made in the southern piece of the nation, both as crafted works and in plants.

Figure 231: Source: grannas.com

Figure 232: Source: http://ladyviolette.com/tag/the-lady-violette-shoe-collection/

Figure 233: Source: pinterest.com

British Clog

The British clog is a wooden soled clog from Great Britain. They are commonly made from cowhide, and numerous varieties exist in style and affixing. The wearing of clogs in England turned out to be progressively unmistakable with the Industrial Revolution, when modern laborers required solid, shabby footwear. People wore bound and caught clogs separately, which had engraved metal or all the more ordinarily steel.

Figure 234: Source: alamy.com

Figure 235: Source: pinterest.com

Figure 236: Source: pinterest.com

Figure 237: Source: http://competition0429.sundaylife40.agency/4624236110/?t=main9_1c16063b3b0f6e756e26fe6b&u=d29pte4&o=vxzkpbg&f=1

Toms Shoes

Toms (adapted as TOMS) is a peoople's choice organization situated in Playa Del Rey, California. The organization was established in 2006 by Blake Mycoskie,an business person from Arlington, Texas. The organization plans and moves shoes dependent on the Argentine alpargata structure, eyewear, espresso, attire, and purses.

Figure 238: Source: aliexpress.com

Figure 239: Source: lookdora.com

Figure 240: Source: pinterest.com

Figure 241: Source: pinterest.com

Ghillies

Ghillies are uncommonly planned shoes utilized for a few sorts of move. They are delicate shoes, like artful dance shoes. They are utilized by ladies in Irish move, by men in Scottish nation move, and by people in Good country move. Ghillies are additionally once in a while known by an assortment of different names that include: light shoes, ceremonies, siphons, and delicate shoes.

Figure 242: Source: pinterest.com

Figure 243: Source: Wikipedia

Figure 244: Source: jamessernior.co.uk

Mary Jane Shoes

Mary Jane (also known as bar shoes or "doll shoes") is an American term (formerly a registered trademark) for a closed, low-cut shoewith one or more straps across the instep.

Classic Mary Janes for children are typically made of black leather or patent leather, have one thin strap fastened with a buckle or button, a broad and rounded toebox, low heels, and thin outsoles.

Figure 245: Source: www.fpi-afz.com/mary-janes-c-7_128_130.html

Figure 246: Source: https://www.cho.co.uk/mens-c27/shoes-boots-trainers-c67/trainers-c309/dr-martens-core-8065-mary-jane-womens-shoe-p6284

Figure 247: Source: etsy.com

Brogue

The Brogue (derived from the Gaelic bróg (Irish), bròg (Scottish) "shoe") is a

style of low-heeled shoe or boot traditionally characterised by multiple-piece, sturdy leather uppers with decorative perforations (or "broguing") and serration along the pieces visible edges.

Figure 248: Source: https://www.dhgate.com/product/teahoo-vintage-oxford-shoes-for-women-brogues/430462820.html

Figure 249: Source: pinterest.com

Figure 250: Source: pinterest.com

Bunand shoes

Figure 251: Source: ebay.com

Figure 252: Source: ebay.co.uk

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